

MUSICAL FOUNTAIN  
A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XVI.—NO. 7.

NEW YORK, WEDNESDAY, FEBRUARY 15, 1888.

WHOLE NO. 418.



CONRAD ANSORGE.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 418.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.  
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, FEBRUARY 15, 1888.

MARC A. BLUMENBERG. OTTO FLOERSHEIM  
**BLUMENBERG & FLOERSHEIM,**  
Editors and Proprietors.  
WILLIAM J. BERRY, Managing Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and Yonge St., Toronto, Can., E. L. ROBERTS, Manager.

## CONTRIBUTORS.

MR. FREDERIC GRANT GLEASON.....Chicago, Ill.  
MR. E. M. BOWMAN.....Newark.  
MR. CLARENCE EDDY.....Chicago, Ill.  
MR. H. G. UNDERWOOD.....Milwaukee, Wis.  
MR. A. C. WHEELER ("NYN CHINKLE").....New York.  
MR. HENRY CARTER.....New York.  
MR. S. P. WARREN.....New York.  
MR. C. F. TRETHER.....New York.  
MISS KATE E. CLARK.....New York Home Journal.  
MR. S. AUGUST FRANK, MUS. D., OKOH.....New York.  
MR. MAX MARTEZKE.....New York.  
MR. A. R. PARSONS.....New York.  
MR. EDGAR J. LEVEY.....New York.  
MR. CONSTANTIN STERNBERG.....Atlanta, Ga.  
MR. EDWARD IRENEUS STEVENSON.....New York Independent.  
MR. H. R. KREIBEL.....New York Tribune.  
MR. HENRY T. FINCK.....New York Evening Post.  
MR. LOUIS MAAS.....Boston, Mass.  
MR. A. A. STANLEY.....Providence, R. I.  
MR. W. WAUGH LAUDER.....Boston.  
MR. H. WORTHMAN.....Paris.

## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,  
Sembich,  
Christine Nilsson,  
Scalchi,  
Trebelli,  
Marie Rose,  
Anna de Bellucca,  
Etelka Gerster,  
Nordica,  
Josephine Yorke,  
Emilie Ambre,  
Emma Thursby,  
Teresa Carreno,  
Kelllogg, Clara L.,  
Minnie Hank,  
Materna,  
Albani,  
Annie Louise Cary,  
Emily Wiant,  
Lena Little,  
Mario Celli,  
Chatterton-Hohrer,  
Mme. Fernandez,  
Lotta,  
Minnie Palmer,  
Donald,  
Marie Louise Dotti,  
Geisinger,  
Fusch-Madi.,  
Catherine Lewis,  
Zelle de Lussan,  
Huanche Roosevelt,  
Sarah Bernhardt,  
Titta d'Ernesti,  
Mr. & Mrs. Geo. Henschel,  
Charles M. Schmitt,  
Friedrich von Flotow,  
Franz Lachner,  
Heinrich Marschner,  
Frederick Lax,  
Nestore Calvano,  
William Courtney,  
Josef Staudigl,  
Lulu Veling,  
Mrs. Minnie Richards,  
Florence Clinton-Sutro,  
Calixa Lavallee,  
Clarence Eddy,  
Franz Abt,  
Fannie Bloomfield,  
S. E. Jacobsohn,  
C. Mortimer Wink,  
J. O. Von Prochaska,  
Edvard Grieg,  
Adolf Henselt,  
Eugene D. Albert,  
Lili Lehmann,  
William Camidus,  
Franz Kneisel,  
Leandro Campanari,  
Franz Rummel,  
Blanche Stone Barton,  
Amy Sherwin,  
Thomas Ryan,  
Achille Ermani,  
King Ludwig I.,  
C. Jos. Brambach,  
Henry Schradieck,  
John F. Luther,  
John F. Rhodes,  
Wilhelm Gericke,  
Frank Taft,  
C. M. Von Weber,  
Edward Fisher,  
Kate Kolla,  
Charles Rehm,  
Harold Randolph,  
Minnie V. Vanderveer,  
Adele Aus der Ohe,  
Karl Klingworth,  
Ludwig Klahre.

Teresina Tua,  
Lucia,  
Ivan E. Morawski,  
Clara Morris,  
Mary Anderson,  
Sara Jewett,  
Rose Coglian,  
Chas. R. Thorne, Jr.,  
Kate Claxton,  
Maude Granger,  
Fanny Davenport,  
Janauschet,  
Genevieve Ward,  
May Fielding,  
Ellen Montjo,  
Lilian Olcott,  
Louise Gage Courtney,  
Richard Wagner,  
Theodore Thomas,  
Dr. Damrosch,  
Campanini,  
Gladys,  
Constantin Sternberg,  
Dengremont,  
Lotta,  
Hans Balatka,  
Arbuckle,  
Liberti,  
Ferranti,  
Anton Rubinstein,  
Del Puente,  
Jossely,  
Mme. Julia Rive-King,  
Hope Glenn,  
Louis Blumenberg,  
Frank Vander Stucken,  
Frederic Grant Gleason,  
Ferdinand von Hiller,  
Robert Volkmann,  
Julius Rietz,  
Max Heinrich,  
E. A. Lefebre,  
Ovide Musan,  
Anton Udvardi,  
Alcun Bium,  
Joseph Koegel,  
Dr. José Godoy,  
Carlyle Petersilea,  
Carl Reiter,  
George Gemünder,  
Emil Liebling,  
Van Zandt,  
W. Edward Heimendahl,  
Mme. Clemelli,  
Albert M. Bagby,  
W. Waugh Lauder,  
Mrs. W. Waugh Lauder,  
Mendelssohn,  
Hans von Bülow,  
Clara Schumann,  
Joachim,  
Samuel S. Sanford,  
Franz Liszt,  
Christine Dowsert,  
Dora Heningues,  
A. A. Stanley,  
Ernst Catenhusen,  
Heinrich Hofmann,  
Charles Fradel,  
Emil Sauer,  
Jesse Bartlett Davis,  
Dory Burmeister-Petersen,  
Carlos Sobrino,  
George M. Nowell,  
William Mason,  
Pasdeloup,  
Anna Lenkow,  
Maude Powell,  
Max Alvary,  
Josef Hofmann,  
Händel,  
Carlotta F. Pinner.

WE are reliably informed that Arthur Friedheim, the excellent pianist and pupil of Liszt, did not come to this country at present. He had made all necessary arrangements to leave from Bremen on the 20th ult., when on the 16th ult. he was shown a copy of THE MUSICAL COURIER containing our editorial on the present superabundance of pianists in this country and more especially in this city. The article sufficed to change Friedheim's mind, probably to his gain, although to the undoubted musical loss of the United States.

THERE is an obvious lesson in the outcome of the Hinkle-Thurber case which the public ought to learn. Mrs. Thurber goes upon the witness stand, her lawyer significantly identifies her as the wife of a distinguished merchant, she takes the oath and denies all knowledge of a telegram received by Mr. Hinkle, upon which he rested his hopes for recovering \$12,000 advanced at her request—the telegram which guaranteed payment of the loan. Mrs. Thurber is a woman, and seven jurymen are too gallant to discredit her testimony; five do not believe her in the face of the other evidence adduced, and the jury disagreed. It is not necessary to point out the lesson.

THE news will be found in another column of this journal of the renewal of the contract between the father of Master Josef Hofmann and Mr. Abbey for another season's performances. This evident intention on the part of the lad's parents to milk the cow dry will be attended in all probability by damaging results. At all events this craving for pelf on the part of the elder Hofmann proves conclusively that he has not the boy's best interests at heart, for, as we said in our last week's editorial on the subject, his refusal of the generous offer made to educate the little wonder would seem to indicate a greed for mere money making that throws P. T. Barnum into the shade, for that genial showman was even merciful to his famous "What Is It?" and allowed it to rest occasionally; but the poor little prodigy is now converted into a mere machine for making money, and will, like all lucrative machines, be "run on full time."

IT is a fact often to be noticed that when amateur writers come before the public they usually do not fail to make themselves ridiculous. Our greatest American orchestral society, the Philharmonic, for many years had a secretary who could not even write a decent letter, let alone prepare statements for publication, and now that able-bodied chamber music organization, the Philharmonic Club, tries to rival its older and more important namesake in publishing nonsense. At the last concert on Tuesday night of last week the program contained a long analysis of Beethoven's last string quartet, performed on the occasion in question. The analysis is cribbed from either Lenz or Nohl, or some other Beethoven enthusiast (we forget where we have read it before), but the translation has evidently been made by some German not as complete a master of the English language as he thinks he is, for in it occurs, among other poorly constructed phrases, the following nonsensical paragraph: "With what lively humor has Beethoven not worked up the motive of this canon in the last movement! Such spontaneous cheerfulness can originate only in a pure, inwardly transfigured mind."

Beethoven has not worked up the motive of this canon is undoubtedly not what was intended to be said, and the "inwardly transfigured mind" originated more spontaneous cheerfulness in the readers of that paragraph than the performance of that last movement by the Philharmonic Club did in the listeners. However, why don't these gentlemen employ someone better acquainted with the English language than they are themselves to edit their notices before giving them to the public?

Appended to the same program was a notice saying: "Owing to the illness of Miss Stevens' mother she will be unable to appear." Who was unable to appear, Miss Stevens or her mother?

## MRS. GERSTER AGAIN.

THE Italian operatic concert farce which was played at Steinway Hall last Friday evening and Saturday afternoon was uproariously funny. The emissaries of the management had been sent out into the highways and byways of Spaghettilville, and the denizens were brought into the concerts in flocks. Of course they applauded everything and had what ex-Senator Conkling once described as a "halcyon and vociferous" time. The programs were compounded of the same old pieces that had been heard a few months before, and though a change was announced on Friday for Saturday afternoon, Mrs. Gerster repeated her efforts and failure of the

night before. The claqueurs were frantic in their demonstrations of delight, but this fact does not affect the truth of the matter, which is that the lady's singing is painful to listen to.

## WAGNER'S TRIUMPHS.

ON Monday of this week occurred the fifth anniversary of the death of the great Bayreuth master, Richard Wagner, and it was most appropriately celebrated at the Metropolitan Opera House by a performance of "Die Götterdämmerung" to an overflowing and a most enthusiastic house. While one's mind reverts to the lamentable event of Wagner's death with a feeling of deep sorrow at the great loss to the world of art, it also experiences a sentiment of gratitude and even triumph at the vast stride that Wagnerism has taken in this country. To have predicted five years ago that the Trilogy would be given on its present magnificent scale and to such intelligent and discriminating audiences one would have been pronounced a madman, and in fact THE MUSICAL COURIER has been the butt of ridicule for that very thing, and it can look back with a sense of pride at its consistent attitude toward Wagnerism and point proudly to the immense success the mighty composer's productions are now so justly having. The present and closing week of the Metropolitan Opera House season, however, marks by far the greatest success and recognition yet attained here by Wagner's muse, for it was found necessary, in order to satisfy the public demand for Wagner performances, to give one of them every day this week, save on Wednesday, when there is no performance. "Die Götterdämmerung," as we said above, was given on Monday, the anniversary day of Wagner's death—February 13, 1883—to the largest audience the Metropolitan Opera House has ever held and will be repeated at an extra matinée on Thursday and on next Friday evening, for both of which performances the house is already entirely sold. "Lohengrin" was given in an extra performance last night. At the Saturday matinée (the last performance of the season) "Siegfried" will be the music drama. This Wagner week closes the season at the Metropolitan with the greatest imaginable artistic and financial success, and establishes opera in German in this city on a far surer and more lasting footing than even the most sanguine and enthusiastic admirer of the highest art form of the present era. The music drama, could have anticipated or looked for a few weeks ago.

## QUERY TO A WAGNERIAN CRITIC.

Could the great Richard Wagner have possibly anticipated a now prevailing and popular superstition when he places a red-haired girl in juxtaposition to a white horse in the "Götterdämmerung?"

The above query, which one of THE MUSICAL COURIER'S many friends puts with the self-evident purpose of being a trifle funny, gives us nevertheless a chance of replying in all seriousness that Wagner indeed does, in his very exact stage directions, denominate *Grane* as a white horse; on the other hand, however, he nowhere indicates that *Brünnhilde* is the possessor of that glorious tint of hair which Titian and Hans Makart used to revel in in painting and which the Germans so pertinently designate as "impertinent blond." Materna, the original *Brünnhilde* of the Bayreuth "Nibelungen" performances of 1876, under Wagner's own stage direction, assumed the part with her own natural and luxuriant raven locks, and in point of fact Miss Lilli Lehmann is one of the few artists we know of who represent *Brünnhilde* as a red-haired heroine. Whether she does so correctly or incorrectly, on her own responsibility or by artistic advice of some higher authority, are questions we should not like to undertake answering. The horse at the Metropolitan Opera House, however, is a dark brown one and not a white one, and consequently would give our friend, who evidently has not yet seen the performance of "Die Götterdämmerung" at the Metropolitan, a fairer reason to grumble with the management for allowing a dark horse to appear in conjunction with a red-haired prima donna than for asking Wagner critics to solve silly conundrums.

—The Times very correctly says in a recent article:

A determined effort is being made by some misguided friends of Mrs. Biro de Marion to compel the public of this city to accept her as a great singer. This public has already refused to do. A circular is being sent around stating that the lady achieved remarkable success as *Venus* in "Tannhäuser," and as the *Princess* in "The Prophet," at the Metropolitan Opera House. She did nothing of the kind, but failed signally in both parts. Accompanying the circular is a pamphlet containing numerous foreign press notices which praise the lady highly. It is possible that these notices were deserved at the time they were written, but in this country they are not worth their weight as waste paper. The musical intelligence of the American public is above being guided by the decisions of European critics. The public here judges for itself, and is usually correct. With statements made in the circular as to the causes for which Mrs. de Marion was discharged from the Metropolitan Opera House the public is not concerned. The inference is unavoidable that had she pleased the patrons of that house she would be still employed there.



## Leipzig Letter.

[FROM OUR OWN CORRESPONDENT.]

LEIPZIG, January 26, 1888.

"THE Three Pintos." An occasion of great interest to all the surrounding musical world came last Friday in the production at the theatre of "The Three Pintos," a posthumous fragmentary work of Carl Maria von Weber; the music finished by Gustav Mahler (Capellmeister), of Leipzig; the text arranged by Hauptmann Carl von Weber, grandson of the composer. The opera house was crowded with a quite distinguished audience from all parts of Germany, whose approval the work certainly won. It is a comic opera in three acts; the libretto, originally by Theodor Heel and taken from Seidel's novel, "Der Brautkampf," has been revised by Hauptmann Weber. The musical fragment has undergone various vicissitudes. On May 27, 1820, Weber began "The Three Pintos;" on the 25th he had begun "Preciosa," which was finished on July 15 the same year, but for some reason the "Pintos" was neglected. In the next year, when he would have renewed his work at it, he was busied with "Euryanthe," and later "Oberon" took up his mind, until, on the composer's death in 1826, "The Three Pintos" was still in a fragmentary condition. Carolina, Weber's wife, gave the partly finished work to Meyerbeer for continuation. The latter, engaged in bringing out the "Muette de Portici" in Paris, found himself fully occupied, both then and later during the composing and bringing out of his own works, "Robert le Diable," "Les Huguenots," &c.

He is believed to have done something toward Weber's opera—of which nothing remains, however—and had a new text book made up with the intention of fulfilling the promise that he had made to Carolina von Weber. After being called to the musical directorship in Berlin in 1844 the "North Star" and "Le Prophète" occupied his whole attention, and while in Paris in 1848 he was fain to hand over the working out of "The Three Pintos" to Sir Julius Benedict, the pupil of Weber, who would not accept the task. Meyerbeer's illness in 1851 induced him to entirely abandon the Weber opera, and the next year Carolina von Weber died. Then followed a series of efforts by Max Maria von Weber, the son, for the finishing of "The Three Pintos." On the list of those who were to continue the work are the first names of the time, but, as in Meyerbeer's case, other aims naturally had first place in their thoughts. At Max von Weber's death in 1881 the manuscripts fell into the hands of his son Carl, who has now revised and arranged the text. Last summer (1887) he gave over the music into the hands of Capellmeister Mahler, a talented young musician, who has accomplished this long considered matter.

The libretto is open to much criticism, as, unfortunately, Carl von Weber has been resolved to keep to the original outline, which is plainly in parts weak. However, it is very humorous. Here is the plot: The first act introduces *Don Gaston*, a merry student and his servant, to whom enters *Don Pinto*, a good-natured but rather stupid and awkward youth, brought up all his life in the country. He is on his way with a letter to *Don Pantaleone*, whose daughter, *Clarissa*, he is to marry upon presentation of the same. They have not seen each other, but *Pinto's* father has saved the life of *Don Pantaleone*, therefore *Clarissa* is to be given to the young *Pinto*. In an inn yard the student, *Don Gaston*, proceeds to show this *Pinto* how to woo his bride, the servant taking the part of the fair one. *Pinto* learns his lesson, and the two, with the landlord's pretty daughter, sit down to a meal, at which the agrarian bridegroom elect drinks heavily and falls into a stupor. The peasants coming in from the fields surround him and at last put him into a vegetable wagon, cover him with greens and trundle him away. *Don Gaston* has taken the letter and is preparing to go to *Clarissa* as *Don Pinto*. The fair damsel, however, already loves *Don Gomez*, and as *Gaston* is on the way to his bride he is met by *Don Gomez*, who tells of his love for *Clarissa* and throws himself on his rival's mercy. After some persuasion *Gaston* gives him the letter, and tells him to go and be married to *Clarissa* as *Don Pinto*, but immediately. The ceremony is about to be performed when the first and real *Don Pinto* arrives on the scene. From his appearance he is believed to be an impostor, and when he goes through the series of evolutions taught by *Gaston* and meant to captivate his bride, the crowd closes upon him and causes a rather undignified exit. Through various causes the real state of affairs is found out, but all ends merrily.

To Gustav Mahler, as completer of the music, it is conceded that great credit is due. He has so faithfully entered into the Weber spirit, has entirely forgotten himself in this endeavor, and has intelligently and carefully done a work which is of importance to the musical world. Ludwig Hartmann says in a Dresden paper: "Mahler's completing work is almost unrecognizable from its aptness," and Martin Krause in the *Tageblatt* of the Vorspiel to the second act, written by Mahler: "The beautiful Vorspiel, a retrospective glance into the musical contents of the first act, is one of the best parts in the opera. With it Mr. Mahler achieves a brilliant testimony to his musical ability."

The Weber numbers have the real Weber beauty, as it has been said, "every number in the first act is a musical pearl," but on the whole one cannot but doubt that the opera of "The

Three Pintos" will add much to the prestige of the name of Carl Maria von Weber.

The performance was as brilliant as the occasion demanded. Mrs. Baumann, Miss Artner, Miss Rothauser, Messrs. Hedmondt, Greugg, Schelper and Hubner were thoroughly suited to their parts and did their best. In a charming song of the landlord's daughter, Miss Rothauser made a favorable impression, and Mr. Hedmondt, *Don Gaston*, supported by the inimitable Schelper as the *Servant*, was excellent; Mr. Greugg as *Don Pinto* came off with honor.

After the curtain went down first the applause was tremendous when Mahler was called out. At the close on the continued applause of the audience, the curtain rose, showing a large bust of Weber on a pedestal. Numerous wreaths were laid around it. Mahler, Carl von Weber and the director of the theatre were several times recalled.

The thirteenth and fourteenth Gewandhaus concerts, the Tschakowsky-Feier of the Liszt-Verein, and Arthur Friedheim's recital are the chief events in the concert line. At the Gewandhaus on the 7th we had Reinecke's orchestral arrangement of the "Bilder aus Osten," Schumann; the B flat major symphony, No. 12, of Haydn, and an overture to "Richard III.," by Volkmann. The last is of high importance through its intense descriptive character. It carries us by means of orchestral expression through strong situations, even into the field of battle, with the utmost clearness and intelligence. It has been called "an art work of the first rank, which need not fear comparison with the creations of the classical masters." The only soloist at this concert was the ever welcome Sophie Menter, who played the E flat major concerto of Beethoven. It was a happy choice, and Mrs. Menter presented the great concerto to the audience in its most beautiful form. The broad tone, conception and the "recht Beethovenisch" style again bore evidence to the height of Mrs. Menter's art. Later she gave the Liszt "Don Juan" fantasia. On each occasion she was received with the same warmth as upon her last visit to Leipzig.

On the 19th Ferdinand Thieriot brought out a new overture to Schiller's "Turandot." Thieriot has done some excellent work, but this overture seems of no special importance. The orchestra, under Dr. Reinecke, gave a splendid performance of the F major symphony—Beethoven—the same evening. I am glad to record a really good vocalist, Miss Hermine Spies, who has a fine contralto voice and pure method. She sang, "Ach, ich habe sie verloren" ("Orpheus"), Gluck, and songs by Schumann, Franz and Reinecke. Miss Spies' manner was as agreeable as her voice. All her numbers, particularly the "Lieder," were sung with taste and true artistic feeling. Julius Klengel, of Leipzig, played the difficult Schumann concerto for violoncello, and some beautiful little pieces by Reinecke (arioso, gavotte and scherzo). This city feels proud of Klengel, and boasts that he has the greatest technic on the 'cello in the world. He accomplished all the manifold and extraordinary difficulties of the Schumann concerto with ease, while at the same time he showed so much deep musicianly feeling and excellent finish that his performance must rank among the first in our musical record.

Arthur Friedheim's piano recital took place on the 14th, and comprised the A minor organ prelude and fugue of Bach-Liszt; "Symphonic Etudes," Schumann; Beethoven "Moonlight Sonata;" the tenth Liszt rhapsody, études and A flat polonaise, Chopin, ending with "Bénédiction de Dieu dans la Solitude" and "Don Juan" fantasia, Liszt. Friedheim is a pianist of great attainments and great capabilities. His general reputation is that "Friedheim can do anything." Last summer he conducted concerts in the Crystal Palace the whole season, and gave night after night difficult orchestral works entirely from memory, with immense success. On this occasion, as a whole, he did not play at his best. It is whispered that this winter Friedheim does not practice; this being the age of the world in which a man must work to keep his position, even though he be possessed of Friedheim's talent, we must suppose that he has reason for the present cessation of work. As it was the Liszt rhapsody No. 10 was so exquisitely played as to be a revelation, the Chopin "étude" and "Le Bénédiction de Dieu," Liszt, were most happy, while his "Don Juan" fantasia, showed the wonderful command of technic for which he is well known.

A most enjoyable concert was given by the Liszt-Verein on the 6th, a Tschakowsky-Feier, including a trio, string quartet, and two piano pieces by the eminent Russian composer, who was present. The trio, op. 50, A minor, was written upon the death of Nicolas Rubinstein and is inscribed "A la Mémoire d'un Grand Artiste." It is an interesting and beautiful work, consisting of three rather unusual movements—(a) pezzo elegiaco, (b) thema con variazione, (c) variationen, finale and coda. The spirit is obviously an elegiac one concentrated chiefly in the first movement and coda of the finale; a beautiful major theme and eleven versatile variations occupy the second movement. In these it is astonishing how Tschakowsky will at times hide a touching theme in such a playful dress that it is hardly recognizable. Alexander Siloti (piano), Carl Halir, of Weimar (violin), and Alwin Schröder (cello) gave a model piece of chamber music playing in this trio, and later Mr. Siloti in his own refined and poetic style, played a barcarolle and fantasia from the opera "Onegin." The op. 11 quartet is already somewhat known in America, and who will not testify to its beauty, particularly in the lovely andante? Our Petri Quartet, which divides the honors in Kammermusik with the

Brodsky, played it in a manner worthy of the composition. Altogether the concert was one of those points of rest that one can always look back to with a feeling of pleasure. Tschakowsky was heartily applauded and cheered after each number, and was presented with the inevitable laurel wreath.

Last week we had a superb representation of "Tannhäuser," under the direction of Capellmeister Mahler, and the week before that grand closing drama of the Nibelungenring, the "Götterdämmerung." In the pervading shade and gloom of the music drama we see more and more and yet again Wagner's extraordinary genius for the "eternal fitness" of words and music. And in his great characters, as *Brünnhilde*, one realizes how he was forced to turn to mythical creations to find appropriate consorts to his musical ideas, as the poet hath it:

The heroic for earth too high.

The performance was in accordance with the usual high standard set by Capellmeister Nikisch, who conducted.

A. M. L.

## Conrad Ansoerge.

WE present to our readers to-day the picture of one of the most talented young pianists who have come to these shores in the last decade. Conrad Ansoerge, who made his successful début in Steinway Hall only a few weeks ago, and who elicited the most unanimously favorable critical comment from the entire New York press, was born at Buchwald, near Liebau, Silesia, on October 15, 1862. He received his first music lessons when only eight years of age, and continued them all through the period during which he was attending the high school, which he entered at the age of eleven. In 1880, after having finished his general education, Mr. Ansoerge went to Leipzig for the purpose of giving himself up to the exclusive study of music. He took lessons there for two years from Professor Paul, and after that studied for some time privately at Leipzig. Later on he went for a short time to Berlin, where he dedicated his time exclusively to literary work and musical composition, and from this period date some of his works published by Licht & Meyer, in Leipzig (the sonata for piano in F minor, heard at his recent matinee recital at Steinway Hall, and songs with piano accompaniment). In the summer of 1885 Ansoerge went to Liszt at Weimar, and with the master to Rome during the winter of 1885-6. At Rome, at a concert of the German Artists' Association in January, 1886, Liszt was present (see "Recollections of Liszt" in the last December number of the *Deutsche Revue*) when Ansoerge played, and after the performance Liszt, embracing the talented young artist, said: "Sie, lieber Ansoerge, haben heute ganz superb gespielt."—"You, my dear Ansoerge, have played most superbly to-day.")

In the summer of 1886 Ansoerge again went to Weimar, and resided there even after the master's death, undertaking from there concert trips to the various larger cities of Germany. Mr. Ansoerge came to New York only a few weeks ago, and has so far been heard only in recitals here and in Boston. He will appear, however, on Thursday afternoon, the 23d inst., and on Tuesday evening, the 28th inst., as soloist of the ninth Thomas symphony concert and at the public rehearsal of the same, when he will perform the Schumann concerto.

## The Boston Symphony Orchestra.

THE third of the Boston Symphony Orchestra series of four concerts in New York took place at Steinway Hall on last Wednesday night before a large and enthusiastic audience, and brought exactly the same interesting program as that of the fifteenth Boston Symphony concert, which is treated at some length and with considerable ability by our Boston correspondent in another column of this journal. This then relieves us of the necessity of saying aught about the works themselves chosen for performance, which also contained no novelty except the Schumann violoncello concerto in A minor, which, to our remembrance at least, has never before been played here in public. It is a very difficult and extremely ungrateful work to perform, as only the ballad-like but too short slow movement in F major gives the artist a chance to display the 'cello's best musical qualities, which must ever be sought in the cantilene. This and the brilliant and well-written, but a trifle too long, cadenza by Mr. Gericke in the last movement were well played by Mr. Fritz Giese; for the remainder he must have been in rather poor form, for not only was his tone not sufficient, but his technic seemed uneven and impaired, and his intonation was not always of that undoubted cleanliness which we have a right to expect from an artist of Mr. Giese's pretensions and reputation. He did not fail, however, to please the public, and was twice recalled after the performance.

Mr. Gericke's conception and the orchestra's playing were most satisfying in the Beethoven "Egmont" overture, in which the strings sounded rich, powerful and even. The Saint-Saëns' "Danse Macabre" was taken at considerably too slow a tempo, and the effectiveness of the most beautiful of modern symphonies and most perfect work of program music in existence, Raff's "Wald" symphony, was also marred through wrong tempi. We may consider ourselves, without immodesty, somewhat of an authority on this subject, as we heard the work, which is one of our favorite ones, performed under the composer's direction at Cologne, Aix-la-Chapelle and Frankfurt-on-the-Main. We usually do not indulge in comparisons in our criticisms, but this time we cannot refrain from mentioning that, with the exception of Mr. Reiter's magnificent horn playing, the performance of the "Wald" symphony was in every way inferior to one recently given of the same work by Theodore Thomas and his orchestra.

## PERSONALS.

**BELLE COLE AND FRANZ RUMMEL.**—We have before us a large number of Glasgow (Scotland) daily papers, all of which speak in the most flattering terms of the success of two artists who recently appeared in that city, both of whom are well known in this city and country. It was the concert of the Glasgow Choral Union, under the direction of Arthur Manns, and the soloists were Mrs. Belle Cole and Mr. Franz Rummel. The following program was heard:

Concert overture, "Calm sea and prosperous voyage".....Mendelssohn  
Aria, "Or la sull'onda".....Mercadante  
Concerto for piano, F minor.....Henselt  
Symphony No. 7, in A.....Beethoven  
Piano solos.....Chopin  
a, Valse, op. 42.....Chopin  
b, Bercuse, op. 57.....Chopin  
c, Rhapsodie Hongroise, No. 8.....Liszt  
Song, "Adieu".....Weyrauch  
Song, "My Star" (a rhapsody).....C. Salaman  
Ballet air, "The Bee Dance" ("Queen of Sheba").....Goldmark

**LAMPMAN.**—Miss Annie Lampman, the Canadian pianist, who was a pupil of W. Waugh Lauder, of Boston, and greatly owes her success to his efficient teaching, is now studying under the immediate care of Marten Krause, one of the great German critics, friend and pupil of the late Abbé Liszt, and president of the Liszt-Verein.

**A PRODIGY.**—The latest prodigy is Master L. Gustav Schmidt, a youthful violinist, aged twelve years, a pupil of Henry Hahn, of Philadelphia, the teacher with whom John Rhodes first studied. The young gentleman has already a good technical mastery of his instrument and plays all the standard pieces in a violinist's repertory. He has achieved great success in public and will doubtless be a shining light some day.

**SEMBRICH AND D'ALBERT IN BERLIN.**—Marcella Sembrich and Eugene D'Albert both had great success in Berlin a fortnight ago, Sembrich as *Astrafamante*, in "The Magic Flute," at the Royal Opera House, and D'Albert with a piano recital at the Songacademie, where he played the following interesting program:

Variations, op. 35.....Beethoven  
Sonata in A flat, op. 26.....Beethoven  
Sonata in E major, op. 109.....Chopin  
Nocturne in B major.....Chopin  
Sonata in B minor.....Chopin  
Ballade, op. 10, No. 2.....Chopin  
Rhapsody, op. 79, No. 2.....Brahms  
Allegretto.....Alkan  
Waltz, "Man lebt nur einmal".....Strauss-Tausig

The allegretto by Alkan is said to be a piquant little novelty, of which the Berlin critics speak very highly. It ought to be imported and played here soon.

**GOUNOD.**—The statement once more made that Mr. Gounod is engaged upon a new opera on the subject of "Charlotte Corday" must be accepted with some reserve. For many years past, and even when he was in England, the composer had such an opera in contemplation, and it is in fact understood that he had already commenced work upon it. But Mr. Gounod has since frequently expressed his determination to write no more operas, and at the advanced age of three score years and ten he is hardly likely to alter his mind. As his last three operas, "Cinq Mars," produced in 1877, "Polyeucte" (finished in London), produced in 1879, and "Le Tribut de Zamora" in 1881, are not works which have materially added to the renown of the composer of "Faust," the self-denial which Gounod may impose upon himself in leaving "Charlotte Corday" uncomposed can therefore and probably will not be counted a sin of omission.

**SANDERSON.**—At some Paris theatre, as yet unnamed, on a date not yet divulged, a young debutante, whose identity is to be carefully concealed under an extemporized professional name, will make an appearance under conditions of no small interest for the chosen few who, though sitting in front, will be metaphorically "behind the scenes;" for the artiste thus challenging for the first time the opinion of a public audience will be Miss Sibyl Sanderson, an American lady, of whose musical gifts rumor speaks in high and hopeful terms, and among the most attentive of the listeners will be no other than Massenet, the composer, ready, should the impression prove as favorable as is anticipated, to intrust her with a part in "Manon" next season at the Opéra Comique.

**MUNCK.**—Miss Munck, who has just been formally betrothed to Prince Oscar, of Sweden, is of German ancestry, and is related to the well-known violoncellist De Munck, the husband of Carlotta Patti. She is an accomplished musician and writes clever poems, but she is not handsome.

**NILSSON.**—Christine Nilsson says in a letter to a Philadelphia friend that she is a constant rheumatic sufferer, and fears that she will be obliged to close her professional career at once. She adds that she has not even contemplated another American tour.

**JORDAN.**—Mr. Jules Jordan, the well-known tenor, of Providence, was in town last Friday to attend the performance of "Die Götterdämmerung" and was entertained by Mrs. Clara Louise Kellogg-Strakosch.

**RIVE-KING.**—Mrs. Julia Rive-King, after a very successful fall and winter season West, will return to New York during Lent and take a well earned and much needed rest.

**RUBINSTEIN HONORED.**—The official Government organ of Russia announces the fact that the Czar of All the Russias has bestowed upon Anton G. Rubinstein, the great

pianist, composer and director of the St. Petersburg Imperial Conservatory of Music, the title and rank of Privy Councillor of State. With this distinction is connected hereditary nobility and the title of "Excellency."

**LAMBERT.**—Mr. Alexander Lambert won much applause by his performance of the D minor concerto of Rubinstein at the Symphony Society's last concert in Brooklyn.

**KLAHRE.**—Mr. Edwin Klahre, the popular young pianist, who has been suffering from a lame hand, has recovered and will give his recital next month.

## HOME NEWS.

—Miss Jennie Dutton has been engaged for the next Haydn concert in Baltimore.

—Mrs. Anna Lankow and Mr. Max Alvary will sing in Rochester the 23d of the month.

—Mrs. Fursch-Madi appears February 21 with Theodore Thomas' Orchestra in Hartford, Conn.

—Mr. Emanuel Moor, the composer and pianist, was married to Miss Anita Burke in London on February 9 last.

—Mr. Max Heinrich will give a song recital in Philadelphia February 17, and will be assisted by Miss Charlotte Walker, the soprano.

—Miss Lilli Lehmann will sing at the last Brooklyn and the last New York Philharmonic concerts; also in a series of concerts in Chicago, March 8, 9 and 10.

—M. Le Capitaine Voyer again disported himself among the classics of the piano in a truly Gallic manner last Friday afternoon at his concert in Chickering Hall.

—At the performance of Vierling's oratorio, "Constantine," April 24, at Milwaukee, by the Musical Society of that city, Mrs. Herbert-Foerster and Mrs. Anna Lankow will sing.

—Last Friday evening at Chickering Hall a concert was given by Wenzel A. Raboch, violinist, assisted by Miss Fanny Hirsch, John White, C. Bareuther, Miss Schmitt and Victor Schwarz.

—Miss Emily Winant, since her return from Europe a few weeks ago, has closed over twenty engagements. She appears at the next Philharmonic concerts in Brooklyn, February 17 and 18.

—The Wagner Symphony will be performed for the first time in this country at one of the next concerts of the Boston Symphony Orchestra under Mr. Wilhelm Gericke's direction at Boston Music Hall.

—John P. Sousa, the director of the Marine Band, of Washington, has inaugurated a series of classical concerts. The following artists have been engaged for the first three: Miss Marianne Brandt, Mrs. Louisa Natali and Mr. Max Alvary.

—A "grand vocal and instrumental concert," for the benefit of the German Emigrant House, in New York, was given at Steinway Hall last Thursday evening and a number of well-known artists co-operated in making the affair, which is for a very worthy cause, a success.

—Lovers of sacred music will be interested to know of a series of organ recitals, eight in all, to be given on the new Roosevelt organ in the First Presbyterian Church, Fifth-ave., corner of Twelfth-st., by Messrs. R. Huntington Woodman, Gerrit Smith and Frank Taft, assisted by the following well-known singers: Mr. Powers, Mr. Toedt and Mr. Dutton, of the Mendelssohn, and Mrs. Gerrit Smith and Miss Bessie Grovesteen. These recitals will be given every Monday at 3:30 P. M., will last one hour, and began last Monday. They are free to the public.

—A very successful and interesting concert was given February 8 in Atlanta by the combined forces of the Polymnia Club, under the able conductorship of Mr. Alfredo Barili and the famous Mendelssohn Quintet Club, which was assisted by Miss Annie Carpenter, the soprano soloist of the troupe. The Polymnia never sang better, and Mr. Barili's careful training showed itself in every selection. Mr. Barili, despite the intriguing spirit that is manifesting itself in certain quarters of Atlanta, is beloved and respected by all he comes in contact with. He is a zealous and efficient artist. Miss Carpenter covered herself with glory by her excellent singing, and Mr. Louis Blumenberg, the cellist of the Mendelssohn Club, played some delightful solos and proved himself, as usual, a thorough master of his instrument.

—The third public rehearsal of the Brooklyn Philharmonic Society will be given on Friday afternoon, followed by the concert on Saturday night. Emily Winant, contralto, will sing an aria from Bruch's "Achilleus" and Berlioz's "La Spectra de la Rose." The orchestra will play Haydn's E flat symphony (No. 3 in the Breitkopf & Härtel edition), Professor Paine's "Tempest" music and Berlioz's "Romeo and Juliet" symphony. This program will not be repeated at the concert on the following evening. On that occasion Mendelssohn's "Elijah" will be performed by the Brooklyn Philharmonic chorus and the following soloists: Mrs. C. L. Studwell and Miss Minnie Dilthey, sopranos; Misses Emily Winant and M.

B. Campbell, contraltos; Theodore J. Toedt, tenor, and D. M. Babcock, bass.

—Miss Louise Hoeh, the young pianist, is to have a testimonial concert at Steinway Hall this evening. She will be assisted by S. B. Mills, pianist, the Beethoven String Quartet and the Meigs Sisters Vocal Quartet.

—Another Hofmann matinee takes place at the Metropolitan this afternoon, and arrangements have been made by Mr. Mayer, acting for Manager Abbey, for an extra concert by young Hofmann to be given in the Metropolitan Opera House on Saturday evening.

—The Musurgia Club, under the leadership of Mr. William R. Chapman and assisted by Miss Ida Klein and the New York Philharmonic Club, gave their second concert of the season last Thursday evening at Chickering Hall. As usual their program was most attractive and entertaining.

—It is asserted on good authority that Lilli Lehmann after her marriage to the Berlin tenor Kalisch, which, as we announced heretofore, will take place in New York on April 18, intends to settle in this city for good, and is open for concerts and operatic engagements in this country for next season.

—Mrs. Dory Burmeister Petersen, the accomplished Baltimore pianist, coming from a successful recital trip in Boston (about which see our Boston correspondent's letter), passed New York on her way home last Thursday, and as usual paid a friendly call to the sanctum of THE MUSICAL COURIER.

—Mrs. Henrietta Beebe-Lawton, assisted by Mr. W. H. Lawton, gave a song and ballad recital last Thursday afternoon at Chickering Hall, and presented a very interesting and well-sung program to a full house. Both Mr. and Mrs. Lawton sail for Europe March 20, where they will be heard in public.

—Master Will C. MacFarlane gave an organ recital Tuesday afternoon of last week at Chickering Hall and again displayed his mastery of that instrument. He is a promising young artist, and he presented an entertaining program in which he was assisted by Mrs. Emma Watson-Doty, Mrs. Clara E. Thoms and Mr. Carl E. Dufft.

—The following interesting program, performed by Anton Strelezki, at the Detroit School of Music, on the 2d inst., certainly contains a good many piano compositions rarely heard in public before:

Grand sonata, F major.....Rubinstein  
Ballade.....Balakirew  
Nocturne.....Chopin  
Valse.....Korsakoff  
Variations.....Borodin  
Barcarolle.....Chopin  
Mazurka.....Chopin  
Nocturnes.....Chopin  
Impromptu, F sharp.....R. Schumann  
Etude symphoniques.....R. Schumann

—The Philharmonic Society gave its fourth rehearsal last Friday afternoon and its concert Saturday evening, and it must be confessed presented rather a dull program. Apart from the absolute lack of novelties the orchestra played tamely and Emil Fischer, the soloist, sang in an absolutely lifeless style. The Bargiel "Prometheus" overture, a composition with only here and there a spark of inspiration; the Bach G major concerto for strings, and the "Eroica" symphony of Beethoven, constituted the orchestral work. Mr. Fischer sang in a very amiable manner an aria from the "Creation," and with Mr. Arthur Mees' piano accompaniment, the "Wanderer," of Schubert, in which he showed in a very evident manner the wear and tear of the season's work on his voice. The new Riemann phrasing in the Beethoven symphony made itself objectionably felt only in the melody for 'cellos in the scherzo.

—Messrs. Richard Arnold and Emil Schenck, the first violin and the cellist of the New York Philharmonic Club, in conjunction with that most satisfactory chamber music player, Mr. Richard Hoffman, gave a very finished performance of Mendelssohn's best and most interesting piano trio, the one in C minor, at the third chamber music soirée of the club, which took place at Chickering Hall before a not over numerous audience on Tuesday night of last week. Miss Neally Stevens, of Chicago, had been announced to make her pianistic debut on the occasion in question, but as she failed to materialize in time the club had to call on Mr. Hoffman's often tried services, with the happy result above alluded to. Mr. Arnold was heard again in that clear and interesting, though somewhat antiquated, sonata in D minor, by F. W. Rust (composed in 1795), with which, in conjunction with Mr. Max Liebling at the piano, he repeated the success scored in the same number last season. The gentlemen of the string quartet (Arnold, Faerber, Hemmann and Schenck) lastly played Beethoven's not uninteresting, but certainly not his best string quartet, the last one he ever wrote (op. 135 in F major). Of this only the beautiful slow movement in D flat was given with acceptable ensemble, while the first and last movements were played so badly that Beethoven probably turned over in his grave, that is, if after death he could be supposed to have heard better than he did during the latter half of his life on earth.

Mr. Whitney Mockridge, a tenor, with a frog in his throat, was heard in an aria from Gounod's "Queen of Sheba" and a song by Raff. He did not impress us very favorably.



—The Northwestern Conservatory of Music, of Minneapolis, gave a pupils' concert at Dyer Hall, in that city, February 4.

—Mr. William McDonald sends us an interesting program of a piano recital given by him February 8 at the University of Kansas, in Topeka.

—Negotiations are pending with Clara Poole, William Ludwig, Franz Vetta and Charles Bassett for a six months' season of English opera in Australia.

—The first combined chorus rehearsals for the coming Baltimore Singing Festival have begun under the direction of the festival conductor, Mr. W. Edward Heimendahl.

—Mrs. Beebe-Lawton, who for fifteen years has been the soprano of Dr. Paxton's Presbyterian Church, has lost that position, which from May 1 next will be filled by Mrs. Annie Norton-Hartdegen.

—The route of the Mendelssohn Quintet Club is Nashville, February 16; 17, Huntsville, Ala.; 18, Decatur; 20, Tuscaloosa; 21, Gadsden; 22, Anniston; 23, Birmingham; 24, Selma; 25, Demopolis.

—The Philharmonic Orchestra, of Louisville, gave their second concert February 7 at the Masonic Temple in that city, under the leadership of Mr. Theodore Becker, and was assisted by Miss Katie F. Wood, pianist, and Miss Bettye Lawrence, soprano.

—A series of historical and analytical piano lectures for musical students, to be given on Monday evenings, February 13, 20 and 27, has been arranged by Emil Liebling and W. S. B. Mathews, of Chicago. They will take place at Kimball Hall in that city.

—Miss Maud Powell has returned from her Western tournee. She appeared in Chicago, her native city, Aurora, where she met with a great ovation, at the College of Music, Cincinnati and other Western cities. Manager L. M. Ruben says she will appear in New York under the very best auspices.

—Mr. August Hyllested, the well-known pianist of Chicago, will give an interesting piano recital February 21 next, at Kimball Hall, Chicago, under the auspices of the Chicago Musical College. Mr. Jacobsohn's string quartet, Mr. L. Gaston Gottschalk and Miss Sara Phillips will also participate.

—The success of Mrs. Blanche Stone-Barton at the last Amphion concert in Brooklyn was of such pronounced character that it deserves a record. She sang an aria from "Semiramide" and Taubert's "Bird Song" with great effect. Mrs. Stone-Barton also made a splendid impression in "The Messiah" at Reading recently.

—At the Peabody concert in Baltimore last Saturday night Mrs. Fannie Bloomfield played Chopin's F minor concerto and Miss Hortense Pierse sang Rubinstein songs. The "Ocean Symphony" and Berlioz's "Roman Carnival" were produced. Next Friday afternoon and Saturday evening Mr. Richard Burmeister will play his new piano concerto at the Peabody in Baltimore.

—Manager Abbey on Saturday of last week signed a contract with the father of young Hofmann, the wonderful boy pianist, by the terms of which the lad will give a series of 100 concerts under the management of Abbey, Schoeffel & Grau next season. The new series will begin in October next, and the tour will include this country, Mexico, Havana and the large cities of Canada. The present Hofmann season will close in San Francisco next May. The boy will not return home at the close of his engagement, as was originally contemplated. He is delighted with America, and is looking forward with pleasurable anticipations to his summer vacation. His sister will be sent for, and the family will take a cottage in some quiet place in the White Mountains, where they will spend the summer months. The boy has a great desire to be a hunter, and he intends to pass his time in the open air, hunting and fishing, a program which, if carried out, will put him in first-class shape for his second season of traveling.

—A very large and brilliant audience gathered at Central Music Hall, Chicago, last Friday evening, the occasion being a faculty concert under the auspices of the Chicago Musical College. The first number, Beethoven's "Appassionata," op. 57, was played by Mr. August Hyllested with fine precision and producing a beautiful quality of tone. Later Mr. Hyllested played three of Chopin's compositions, a fantasia, nocturne and polonaise. Here this artist excels and shows his wonderfully facile and dexterous work, and his touch is precise and sympathetic. He also played Liszt's rhapsody No. 2.

Miss Sara Phillips sang "Mignon" polonaise and another solo later. She is a singer of promise, showing much executive facility. S. E. Jacobsohn's string quartet was heard in some Haydn variations and a Mendelssohn intermezzo. The playing was marked for firmness of execution, artistic unity of conception and thorough mutuality of interpretation. Mr. Jacobsohn also played alone David's Russian variations, a difficult composition, with great accuracy, elegant phrasing and warmth of color. For an encore he gave the Bach air for the G string with equal finish.

### Thomas Symphony Rehearsal.

THE public rehearsal of the eighth Thomas Symphony concert (which latter took place last night) was given at Steinway Hall on Thursday afternoon, and brought the following highly interesting and well chosen program:

Symphony No. 3, E flat (Rhenish).....Schumann  
Concerto No. 2, for violoncello, op. 95 (first time).....Rubinstein  
Mr. Victor Herbert.

Symphonic prologue to Shakespeare's "Othello".....Arnold Krug  
Funeral March.....Chopin  
Hungarian Rhapsody No. 12.....Liszt

The performances of the orchestra were simply flawless from a technical point of view and left nothing to be desired in regard to inspiration, verve and brilliancy, especially well played being the dramatic prologue in C minor by Krug and the effective scoring by Theodore Thomas of the Funeral March from Chopin's B flat minor sonata, which latter was so strongly and persistently applauded that Mr. Thomas had to grant a *da capo* performance.

The soloist was that excellent violoncellist and musician Mr. Victor Herbert, who also scored quite a success with the performance of Rubinstein's beautiful second cello concerto in D minor, which important work was heard on this occasion for the first time in public in this city. Of its three movements the first has the best and most original theme, the slow movement in F is somewhat disappointing, but the final allegro in D, which is constructed of skillful variations on a lively Russian theme, is very catchy and effective. Mr. Herbert played with ample technical skill, pure intonation and a good tone, the applause following the performance of each of the three movements being a well-deserved one.

It is a shame for New York that these concerts, which are the best series of orchestral concerts this city has ever witnessed, are not more generally attended. There are some appreciative people present on these occasions, but their number ought to be tripled.

### The Kneisel Quartet.

NO such chamber music playing has been heard in New York during the writer's stay here the last thirteen years as was vouchsafed to a good sized audience that had assembled at Steinway Hall last Saturday night to hear the now famous Kneisel Quartet, of Boston. The gentlemen constituting this organization are all members of Mr. Gericke's Symphony Orchestra, and they play with an exceptionally fine ensemble, most exquisite rhythmic and dynamic shading, unquestionable musical conception, beautiful, rich tone and great purity of intonation. More than that can hardly be desired from any chamber music organization, and thus it came to pass that Concertmeister Franz Kneisel (first violin), Otto Roth (second violin), Louis Svecenski (viola) and Fritz Giese (cello) performed two of the most beautiful, but also two of the most difficult, string quartets in existence, the posthumous D minor one by Schubert, and that gem of string quartets, Schumann's A major one, op. 41, No. 3, to the delight of a most critical audience and with artistic results which left little if anything to be desired. Kneisel's conception and technic is remarkable, and so is Svecenski's beauty of tone and Roth's musical qualities. Altogether, as we said before, their playing was a genuine treat.

Between the two string quartets Messrs. Kneisel and Giese, in conjunction with Conrad Ansoerge, undoubtedly the most gifted of our younger pianists, gave a spirited reading of Rubinstein's great trio in B flat major, in which the pianist's excellent musical conception as well as his good and evenly developed technic and his beauty of touch and tone shone to advantage.

### Campanini Operatic Concert Company.

STEINWAY HALL was comfortably filled Friday evening with an audience composed of friends of the once famous Gerster and of the late "warrior" tenor, Campanini, to welcome them at their reappearance in New York. It was a strange audience, composed of teachers, professional singers, actors and actresses, but mostly Italian chorus singers from the days of old, with here and there a sprinkling of society. They had come en masse to hear if they could discover any traces of Mrs. Gerster's past phenomenal qualities as a singer. But, alas! they were again sadly disappointed. Although she appeared more at ease at Steinway Hall than she had been at the Metropolitan Opera House, it was plainly felt that as a singer she had lost all charms; she only afforded her hearers painful recollections of the past. Criticism would be out of place; we desire to remember Etelka Gerster as she was, a great and attractive artist, who, while yet in her prime, has been unfortunate enough to lose her hold on the public, but who, through her intelligence, generosity and personal charms, has gained many hearts, and is still the idol of numerous admirers in Europe, as well as in the United States.

Corsini, the buffo of the company, opened the concert with an aria from Rossini's "Cenerentole," which he managed to murder most dreadfully. He attempted to act and made some very awkward gesticulations, and the disagreeable, harsh and nasal quality of his voice made a painful impression on the audience. This "funny man" of the company is not a bit

funny, and his performances border on idiocy. Acting on the concert platform is entirely out of place; it can, however, be pardoned in such artists as Ronconi, Ferranti and even Carl Formes, who knew how not to overstep the rules of modesty. The violinist, Miss Torricelli, gave a pleasing interpretation of a De Beriot concerto; especially in the andante movement she displayed good bowing and clean attack.

Nanetti sang the rather monotonous aria from Apollini's "Ebreo" and Galassi sang the romanza from Meyerbeer's "Dinorah," "Sei vendicata assai," and for an encore *Figaro's* aria from Mozart's "Marriage of Figaro." The quality of Galassi's voice has changed for the worse; his cadenzas are heavy and he resorts to old-fashioned Italian tricks. Campanini sang "by request" "Salve Dimora," from Gounod's "Faust," in which he displayed some good phrasing, expression and light and shade. We never admired the quality of Campanini's voice, it being always veiled, throaty and nasal, but in former days his voice possessed power and freshness. These qualities are now entirely gone, and he, like Gerster, ought to retire from the scenes of their former glory. Campanini was, however, recalled several times and sang a poor Italian transcription of Louis Greh's charming romanza "Ouvre Ta Porte à Mon Cœur," with which Mr. Ravelli a few years ago made a great success. Scalchi was heard in an aria from Mercadante, "Ah! se è estinto," and for encore she gave Mr. Sapio's beautiful dainty serenade. The accompaniments were played in a reckless manner by Alfred Gore.

A matinee with the same artists was given on Saturday, when, owing to the bad weather, Steinway Hall was not even as well filled as on the previous evening.

### FOREIGN NOTES.

....Felix Draeske's new symphony was performed for the first time at Dresden on the 13th ult. and failed to please the critics.

....Czibulka, the composer of "Amorita," which had a successful run at the Casino two years ago, has written a new opera, which is called "A Wight of Fortune."

....On January 31 Verdi's "Othello" was produced for the first time at Hamburg and met with considerable success. Stritt was the Othello, Mrs. Rosa Sucher Desdemona, and Lissmann Iago.

....London opera has indeed gone down. Her Majesty's Theatre is to be transformed into an immense concert room, capable of holding 4,000 persons, and called Her Majesty's Concert Hall.

....Berlin is the capital of "a musical nation." So it is not surprising to read that on Beethoven's birthday the Berlin managers performed "The Trumpeter of Sackingen," and that for Gluck's deathday they selected "Martha."

....Frederic Gernsheim's latest symphony has just been performed for the first time at Rotterdam, where the composer is now residing, and met there with undoubted success. It will also soon be brought out at one of the Berlin Philharmonic concerts under Gernsheim's direction.

....The Ameer of Afghanistan has a soul above the "tomtoms" of his native land, and yearns for the stirring strains of the bagpipes. An order has been received in England for 200 bagpipes for His Imperial Highness, and they will shortly be on their way to Cabul. No news has yet come to hand as to what the Ameer proposes to do with the "Tibia utricularis," but surely there should be an excellent opening for impetuous disciples of Uileam Ross with well developed lungs.

....The Paris dispatches in the *Times* of last Sunday contain the following interesting items:

There is talk of rebuilding the Opéra Comique to the tune of 3,500,000 francs. The conversation is likely to be long. No one is more interested in its successful termination than our compatriot, Miss Sibyl Sanderson, who is to create the rôle of *Charlotte*, in Massenet's opera of "Werther," when the composer can bring his work to a possible theatre. The opera is ready. It is said to be a pendant to "Manon," but there is no place for it to be given.

The failure of the "Dame du Monsereau" at the Opéra is stupendous and final. Ambroise Thomas has promised, consequently, to give the managers his three act ballet of "The Tempest," from Shakespeare, in April. Mauri and Sudra both dance in it.

Gounod has just led "Faust" for the first time in the city of Angers. The enthusiasm was violent. A crown of palms and laurels was offered to the composer.

Ambroise Thomas' "Hamlet" will be revived at the Opéra with Fides Devries as *Ophelia*.

Yesterday, at the Hôtel Drouot, a letter from Wagner, dated April 2, 1861, sold for 99 francs. It contained the following curious phrase: "Don't be too hard upon your Parisian public. Notwithstanding the enormous prejudice carefully nourished toward me, it really fought heroically for me against the cabale of the gentlemen of the Jockey Club, and it is not its fault if it was systematically prevented from listening to my music."

....As was announced by us several weeks ago, in Paris a society has been formed for the purpose of building a new theatre exclusively devoted to the "Musical Drama." This society, which is presided over by Lamoureux, bears the somewhat lengthy name of "Association Française pour le Développement du Drame Musical en France et dans les Pays de Langue Française." A concise and cleverly written circular explains the aim of the association, and asks for contributions. The members of this society are divided into three classes: "membres adhérents," paying \$4 a year, and having a right to one stall at each first performance; "membres fondateurs,"

paying \$20 a year for five years, with a right to two stalls, and "membres d'honneur," buying more than one share of \$100, with a right to four stalls. The fund of the society is to be increased by the receipts of concerts, lectures and theatrical performances which it is proposed to give for this purpose, and all the receipts of the future theatre are to be used only for the encouragement and development of the musical drama. This society, happily, is said to be highly patronized in financial circles, so that there is much hope of seeing its object very soon carried out.

... We quote the opinion of the Roman correspondent of the London *Tablet* on Capocci's and Gounod's *pieces d'occasion*: "Next came a hymn to Leo XIII. in Italian, for choir and orchestra, composed by Capocci; the words, of which copies were handed round, were nothing remarkable. The music was in the modern Italian style, florid, smooth and rather insipid, with here and there an oratorio-like effect for the voices. The orchestration was interesting, varied and effective. On the whole it was a successful occasional piece, but it is not likely to find its way out of Rome. \* \* \* As the Pope passed down the hall the band and chorus executed what the papers call an 'Urrah,' by Gounod. I was anxious to hear this, thinking it might perhaps be profitably transported to England for use as a sort of 'God save the Pope.' My disappointment was great when I heard three times repeated, to the commonest of musical phrases and with the most elementary harmony, simply the words 'Viva Leone XIII.' It sounded like the beginning of a great chorus, but nothing followed, and the choristers shut up their music and prepared to go home."

... A most important addition has been made by Breitkopf & Härtel to their edition of Beethoven. It is a volume of nearly four hundred pages, containing forty-six works, vocal and instrumental, not previously printed, the greater number of which have only been discovered since the publication of the original edition. Most of the works are mentioned in Thayer's Chronological Catalogue, but some were apparently unknown even to that industrious explorer. Among the most interesting and important of the vocal works are the two cantatas on the death of the Emperor Joseph II. and the accession of Leopold II., the great chorus written for the play "Die Weihe des Hauses" in 1822, a chorus with orchestral accompaniment, "Ihr weisen Gründer," written in 1814 in honor of the allied princes, and the incidental music to Dürck's drama, "Leonore Prohaska," composed in 1815, which contains as one of its numbers an arrangement by Beethoven for orchestra of the celebrated "Funeral March" from the pianoforte sonata in A flat. In the instrumental music are a "Ritter Ballet," several quick marches and other pieces for a military band, an early trio for pianoforte, flute and bassoon, two pieces for the mandolin with pianoforte accompaniment, and a number of pianoforte pieces of various styles.

... Some new operas are: Kienzl's "Urvasi" at Graz; Schulz's "Der Wilde Jäger" at Brunswick; Freudenberg's "Cleopatra" at Augsburg. In Italy there have been thirty-five new operas during the year, which is not much in that extremely productive country. Verdi's "Otello" is the giant among innumerable pigmies.

... The new volume of Miss L. Ramann's "Life of Liszt" has just been published by Messrs. Breitkopf & Härtel, of Leipzig. It deals with the busy period between 1840 and 1847; after Liszt had freed himself from the Countess d'Agoult, and during the first few years of his sojourn at Leipzig, which ended in 1859.

... Millöcker's opera "Die Sieben Schwaben" has been reproduced at the Berlin Friedrich Wilhelmstadt Theatre. It promises to rival "The Beggar Student," which was brought out at the same theatre.

### Organs and Sentiment.

THERE is a singular ignorance about organs among people who do not play the organ that is curiously fostered by silly novelists and poets who do not seem able, for some reason, to write sensibly about the instrument. No one could surpass us in respect for the organ as a factor in musical development or for those who have acquired high proficiency and artistic skill as performers upon it; but there is a species of "fine writing" on the subject of organs or on the feelings induced by hearing it played that always excites our ire and would be ludicrous if it were not so palpably the outgrowth of utter ignorance—that is, palpably to those who play the organ or know anything of its mechanical construction.

These writers ought not to forget, for one thing, that there is a decidedly prosaic side of organs. The keys, for example, are ordinary ivory, possibly celluloid; the stops are ordinary wooden handles, which assist in producing the tones of the instrument by setting in motion a most commonplace mechanical device by pulling open a "slide;" a very unpoetical "blower" is usually also a most important adjunct behind the instrument, and every "splendid burst of thrilling sound" that novelists write about simply means for the player so much extra weariness of flesh and expenditure of muscular power. These are things, by the way, that most painters forget when they have occasion to introduce the organ into their pictures. Illustrators of "The Lost Chord," for example, are apt to find their conception of the poem not only in the representation of an exceedingly uncomfortable individual sitting at an organ in an attitude which, as every organist readily recognizes, would inevitably precipitate the player into both manuals and pedals, but they also very unnecessarily accen-

tuate the presence of keys and stops and pedals. The romantic, the poetic, and the artistic part of the organ is in the pipes, and this one poet at least—Milton—knew when he says: "To many a row of pipes the soundboard breathes." This is a lesson which we did not have in view when we began, but it is given gratuitously to the gentlemen of the palette and brush.

Novelists are usually the worst offenders when they feel called upon to write about organs. There was a story published not long ago in England of some preternaturally accomplished nobleman who set up an organ in his own castle and won his bride chiefly by his extraordinary soulful playing of certain specified compositions utterly unfitted for the organ, as every practical player would know, and which were, we have no doubt, from the internal evidence of the story, necessarily very badly played and only argued an utter lack of musical taste on the part of the heroine. There have been hundreds of such silly things written about the organ. Even Dickens is not entirely innocent of blame in some of his stories. Thackeray wrote very sensibly, however, about organs—as he did about everything, for that matter.

We can endure a certain amount of "gush" over organs, and we expect young and romantic persons who have heard the famous instruments in Freiburg and Luzerne to be somewhat hyper-sentimental over the effect produced upon them there. There are persons also, who, if put close beside an organ player, will be convulsed with delight if two stops are pulled at once or if the organist is especially agile in moving his left foot from C to F. All these persons we always have with us, and we can afford to be patient with their mild hysterics, but we do object to and protest against having our feeling furnished ready made for us by the cheap novelists of the day. Let them leave organs out of their otherwise harmless romances, or get some sensible organist to take them round some day and show them what is and what is not legitimate organ music, and what is and what is not legitimate organ playing. We may then have fewer "thrills," but we shall certainly have something that means something about organs.

### Mr. Krehbiel's Lectures.

AN interesting course of lectures, which tells at once of the enterprise of Mr. Bernardus Boekelman, the wisdom of Miss Sarah Porter and the studious devotion of Mr. H. E. Krehbiel, has been begun by the latter at Miss Porter's school in Farmington, Conn. The lectures are to be four in number and discuss "The History of the Pianoforte and its Literature." The first took place last Thursday evening and was devoted to the "Precursors of the Pianoforte." To illustrate the lecture Mr. Boekelman had purchased in Europe a clavichord of, probably, the seventeenth century and a spinet, or virginal, made by Jean Ruckers, of Antwerp, in 1622. At the second lecture, which will discuss "The Development and Perfection of the Sonata," a harpsichord which was once the property of Charles Carroll, of Carrollton, one of the signers of the Declaration of Independence, will be used. For the first two lectures Mr. Boekelman supplies the musical illustrations, but the "Romantic School" will be illustrated by Mr. Richard Hoffman, and "The School of To-day" by Mrs. Fanny Bloomfield. The first program consisted of Bird's "Carman's Whistle" and variations, sonatas by Dominico Scarlatti and Francesco Durante, Rameau's "La Poule" and Johann Sebastian Bach's C sharp major prelude and fugue (No. 3 of "The Well-Tempered Clavier") and the "Capriccio sopra la lontananza del fratello dilettissimo."

### ORGAN NOTES.

They are putting up a \$50,000 organ in the palatial residence of Mrs. Mark Hopkins-Searle at Great Barrington, Mass.

Mr. A. J. Hipkins' work on "Musical Instruments" has among its many illustrations a portable and positive organ—the former a processional instrument, with narrow keys, which the player touched with one hand, while the other manipulated the bellows; the latter, a chapel or chamber organ, intended to be stationary, but also with narrower keys than the large church organ, admitting of the grasp of an octave. The keyboard shown in the Van Eyck St. Cecilia panel of the famous altar piece at Ghent—"The Adoration of the Lamb"—has already the complete arrangement of chromatic keys exactly as in our modern keyboard instruments. The date of this instrument could not have been later than A. D. 1426. Another early instance in the painting by Hans Memling, preserved in the hospital of St. John at Bruges, is subsequent in date to the Ghent altar piece, but is still within the fifteenth century. From these early masters, down to Rossetti and Burne Jones, the portable organ has been a favorite instrument with painters of sacred subjects, and from the fifteenth to the seventeenth centuries no musical instrument was more in favor in religious establishments. Notwithstanding this fact, there are, as far as Mr. Hipkins knows, only two now in existence—the one here drawn, belonging to the museum of the Brussels Conservatoire, the other to the Duke of Athole, at Blair Athole, in Scotland. The positive was, in fact, the chancel organ; hence the name given to the choir manual as the modern expression of the original quiet, small, accompanying organ, by the Germans and French.

Mr. Clarence Eddy's fantasie on Gounod's "Faust" for

organ, is highly spoken of by Western critics. Certainly there is some good organic material and genuine organ music in "Faust" which would be well adapted for quotation; still, it is to be hoped that the exploded operatic fantasia is not about to be revived, even on concert room organs.—*London Musical World*.

### Fifteenth Boston Symphony Concert.

BOSTON, February 5.

LAST night's program began with Beethoven's overture to Goethe's "Egmont." The magnificent performance of the orchestra, particularly of the first violins in the celebrated (change of accent) passage was a worthy opening for an evening of unalloyed enjoyment. Fritz Giese then played Schumann's cello concerto. It is difficult—very—so much so that Giese was not always perfectly at home. Some of the arpeggios are awkward, indeed, and in the finale the cellist must have had his powers severely taxed. The adagio is, alas, far too short, being superlatively lovely. It seemed to me a fitting accompaniment to the elevated love of two perfect beings, so spirituelle and soulful is the mingling of (to me) two distinctly discernible individualities. This was undoubtedly the soul of the concerto. The last movement is somewhat light in its form, reminding slightly of the finale to Mendelssohn's violin concerto. The cadenza was played with great aplomb, and the virtuoso received a warm double recall. This was the first performance of this work in Boston, and if I mistake not the first in America. Saint-Saëns' "Danse Macabre" was the third number. Mr. Kneisel got the "proper Satan's caper" and hollow tone into his solo part, and the whole work went off just like good fireworks. Everybody laughed, was tickled and healthily amused.

Vociferous effusion of approval testified to the popularity of the "Dance of Death." I have seen this very idea carried out in Switzerland and also on the moors of Cumberland, England, by the lads and lassies on Hallow E'en, and a funny festivity it was, too. The last number was Joachim Raff's idealistic sylvan and poetically inspired symphony "Im Walde," op. 153, the greatest of twelve given to the world by that noble master, not excepting the "Lenore" symphony.

Now, in this work one can trace strong influences of Wagner in the buzzing of the insects in muted strings in the second division, "In the Twilight and Dreaming," very strong traces of Mendelssohn in the "Dryads' Dance," quasi a scherzo, and traces both of the principal subject of the finale of Beethoven's "Ninth" in the opening melody in octaves of cellos and basses of the "In the Night in the Forest," and of the "Siegfried Idyll" of Wagner in the "Frau Holle und Wotan" and "The Wild Hunt" music. Raff was a great student and a receptive mind and in this symphony one can trace the influence of a dozen works upon his style, and still he is original. In the first movement the veriest amateur can trace Liszt's "Mephistopheles Waltzes" in the poco incalzando and piu mosso of the second subject of the first movement (twice repeated). In the piano duet score of Fr. Kistner, Leipzig, page 6 and page 20, I further detect the strong influence of Liszt's "Dante Symphony" in the broken rhythms of the first movement. And still he is original! The sublime modulations and French horn calls repeated four times in the first movement, "Impressions and Feelings in the Daytime in the Forest," were positively delicious; they come on pages 10, 11, 24, 25 and 30 and 31 of same edition. They reminded me of many a summer holiday spent listening to Kukuk und Wachtel in the Harz, or around Heidelberg, and like a lovely and balmy day in summer they come far too soon to a close. The whole work is redolent with mountain, lake and stream legend and story. It is the work of a pure and lofty mind paying tribute to what we all love so well, nature and God's master symphonies in forest and in field. Coming after hearing Irving and seeing his Walpurgis Night on the Brocken, which is certainly wonderful, this evening's program struck home. The work was superbly given, every effect was brought out to perfection. Gerike evidently conducted "Von der Leber weg" as the Germans have it, or with heart and soul as we would put it, and the audience was actually spellbound. The fifteenth concert in my mind has been the most satisfactory of all and the program was delightfully balanced. Next week Glidener's overture, "Lustspiel" (first time); Händel, oboe concerto; Berlioz, three movements from "Romeo and Juliette" symphony, and Mendelssohn, overture "Ruy Blas."

This week has been prolific of labors for the critic, and two and three concerts had to be visited in one evening. Carlisle Peterilea closed his series of analytical recitals (five) with L. C. Elson on Wednesday night, February 1. He played the Liszt B minor sonata, played twice before in the same week, once by Carl Kildnow and once by W. Waugh Lauder (who furnished an analytical and poetical key to the work given him personally by Liszt and Bülow). Mr. Elson's preliminary remarks were very fine. He delivered a glowing and inspiring panegyric on Liszt, and above all said that "He was the first to raise the caste, grade or standing in society of the musician by his dignity and esteem of his art and of his own personality as an artist." He enlarged in an interesting manner on the Hungarian nature and Volks music, and gave a stirring and exhilarating key to the stupendous sonata. He characterized Liszt as ever inspiring and heaven storming. Mr. Peterilea, I regret to chronicle, in spite of having a great conception of the nature of the work in hand, was so plainly unmanned by extreme nervousness that the work received but unsatisfactory treatment at his hands. Much more pleasing was Mrs. Peterilea's "Hungarian Fantasia." Mr. Milo Benedict essayed Brahms' difficult variations on a theme of Paganini, op. 35. They are not really as playable or effective (even if more learned) as Liszt's variations on the same subject, or as interesting as his own op. 23 on Schumann's last theme. Mr. Benedict had considerable difficulty with the variations. These recitals have given a good idea of the development of form of the Mozart sonata (two pianos), Bach, "Italian Concerto," Beethoven sonata, op. 106, Weber sonata, op. 30, Schumann sonata, op. 11, and Liszt sonata, B minor.

Emil Mahr, violin teacher at the New England Conservatory, made his Boston debut in that Egyptian crypt, Humstead Hall, on Thursday evening, February 2. He is a quiet, unassuming, honest artist, of thorough experience. The seldom heard Grieg sonata in G, op. 13, was a rare treat by Maas and Mahr, the two artists being in full sympathy with one another. Mr. Mahr's playing of Spohr's hyperclassical concerto No. 8, "In Modo d'una Scena Cantante," was in every respect a good performance. We would consider him more at home as an orchestral concertmeister, which post he indeed did formerly fill, or in the strict string quartet, for he is evidently ill at ease as a soloist, being to his credit, he is said, very modest and retiring. A large audience was present, and Mr. Mahr, in his next appearances with Carl Faeltin in two recitals for the New England Conservatory Beneficent Society, will be greeted with pleasure. Calixa Lavallée, fresh back from Albion's sea girl land, played the accompaniments in his usual snappy and chic style at a moment's notice, for which he deserves very many thanks.

At the first recital of Mrs. Dory Burmeister Petersen, of Baltimore (an old time, long tried and genuine pupil of Liszt), and old colleague of your correspondent in Weimar and Rome with "the master," the program was taxing in every way—Bach-Tausig, toccata and fugue in D minor, Beethoven sonata, A flat, op. 26, Chopin, ballade, G minor, F minor fantasia and other selections, and a group of Liszt's works, all original compositions, Legend No. 2, "St. Francis Walking on the Waves," nocturne, waltz, rhapsody, No. 6. The fair artist is a player of immense power, endurance and resource. Not an instant did her powers or her audience's attention flag. She excels, as a matter of course, in Liszt, but does equally well with Bach or Beethoven or Chopin. She is a good example of the kind of energy, ambition and push Liszt frequently turned out of his



skillfully molding hands. She gives a second recital next Tuesday. I am glad to hear that my old chum and "Kollege," Arthur Friedheim, a most talented young man, formerly Kapellmeister in Schwarburg-Sondershausen and Gotha, pupil of Liszt for years, is on his way to America. I have letters from him written under the shadow of the pyramids of Egypt, whither he went on a concert tour to Cairo and Alexandria. I narrowly escaped accompanying him, but was forced to remain in Rome on business. These Liszt pupils are lively folks, I tell you, and Friedheim will show some of our old women pianists and fassils something about one or two things. I say, in connection with your editorial on "The Thraldom of the Piano," what would you fellows—you composers—do without pianos? Avaunt, ingrates, don't run down your best friends.

The postponed Kneisel quartet takes place on Monday night, and Ernst Perabo, who plays but seldom, now gives two soirées on the next two Saturdays.

Hermann Hartmann, a most conscientious teacher and earnest young violinist, gave an admirable recital at the "N. E. Con." He played the Bendel trio in G minor, Beethoven's cavatina, Prum, pastorale, Bach-Wilhelm, air on G string, and Wieniawski, "Souvenir de Posen." His renditions were most satisfactory and met with warm approval. W. WAUGH LAUDER.

### Music in Detroit.

DETROIT, February 3.

HALF of our winter being past and gone a retrospect of our musical doings may not be amiss. Of musical organizations dependent on subscribers we have four: The Symphony concerts, managed by a committee of clever business men and directed by a splendid leader of dance music, Mr. Rudolph Spill. The Philharmonic Quartet Club (Yanck and Schultz, violin; Voigtlander, viola, and Schippe, violoncello); the De Zielinski chamber concert (Lehman, violin; Vet Sen, viola; Heydler, violoncello, and De Zielinski, piano)—both of the two last named organizations in their third year of existence—and the revived "Detroit Musical Society," whose recent rendering of "The Messiah" was a dismal failure. January 30

took place the first De Zielinski chamber music concert (third season) at Phoenix Hall before a large and highly cultured audience.

Mr. George Lehman was heard here for the first time and proved himself a superior violinist, most fascinating in solo as well as wonderfully unctuous in ensemble playing. Mrs. Dexter contributed the vocal numbers in a sympathetic and melodious voice, slightly husky but well controlled.

The Philharmonic Club gave their sixth concert on January 31, with the assistance of Mr. Thomas Martin, from London, Canada. He played the piano part to Rubinstein's trio, B flat major, with great skill, but without the least particle of sympathy. Mr. Crane gave "Rolling and Foaming Billows," while the quartet closed the program with Hayda's quartet in D major. The Detroit Musical Society is preparing Gade's "Crusaders."

Anton Streliski gives occasional pianoforte recitals, which are well patronized, besides being quite instructive, especially so to students whose musical intellect has not been dulled by years of "conservatory training." Numerous church and charity concerts are daily on the carpet, the contributors to which are generally such of our favorites as Miss Andrus, Mrs. Lockwood, Mr. Homer Warren, Mr. Manning, the Arion Quartet, &c.

The following is clipped from a newspaper article about suggested words for songs. If the poem be not by the notable author of "Whereas, O word of pain," it is, at any rate, a good imitation:

MY PRETTY MAID.

O child of sea and salt surges,  
O daughter of Flood and of Foam,  
What problem unclaps and emerges  
When we meet thee afar from thy home?  
Ah, clad in fair folds of strange fashion,  
Bedecked and bedizened about,  
Is thy mother, thou minion of Passion,  
Aware thou art out?

## VOCAL TEACHER WANTED,

FOR MUSICAL COLLEGE IN NORTHERN CITY  
OF 150,000 INHABITANTS.

None but highest grade Teachers need apply. Position soon worth \$3,000 per annum to a successful Teacher. Address applications, with references and full personal particulars, to A. X. B., care of THE MUSICAL COURIER, 25 East 14th Street, New York.

### NEW SYSTEM

—OF—

## PRACTICAL HARMONY

—FOR—

PIANO AND ORGAN STUDENTS.

By HENRY SCHWING.

Price, \$1.50. Address the Author, 205 W. Fayette St., Baltimore.

The Berlin *Klavierlehrer* says: "The method is new, but uncommonly clear and to the point."

ROST. GOLDBECK: "The perusal of this ingenious work has given us the greatest pleasure."

ASKEW HAMERIK: "Some of the modulations are both ingenious and pretty, and the harmonic motives are quite original."

The late HARMAN HAMMER: "I am fully aware what I say when I assert that Schwing's Practical Harmony will quickly make many friends, and will possibly create an entire revolution in the method of teaching Harmony."

### Professional Cards.

ADOLF GLOSE,

Pianist, Accompanist and Teacher. Accompanying in Private.

Address 220 East Tenth Street, New York.

MAX TREUMANN,

Baritone, Concert, Oratorio and Opera. Vocal Culture. 1457 Park Ave., bet. 80th & 81st sts., New York.

MISS MARIE G. LUKSCH,

From Vienna. Pupil of Marchesi. Instruction in Operatic and Concert Singing. Apply from 1:30 to 2 P. M., at 130 East 50th Street, New York.

Mlle. ZELIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

MME. L. CAPPANI,

Vocal Culture, 217 Second Avenue, New York.

CARL ALVES,

Vocal Instructor, 1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,

Vocal Instruction, No. 18 Irving Place.

MR. GUSTAV L. BECKER,

Pianist and Teacher, 274 East 82nd Street, New York.

MR. WILLIAM COURTNEY,

Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

FREDERICK W. JAMESON,

Tenor. Oratorio and Concerts. Care of George Colby, 23 E. 14th Street.

MADAME MARIE DAUSZ,

Vocal Culture. Address "THE FLORIDA," 331 Second Avenue, or care of Steinway Hall, New York.

ALBERT MORRIS BAGBY,

Piano Instruction, Steinway Hall, New York.

ACHILLE ERRANI,

Vocal Teacher, 219 East 19th Street, New York.

J. F. VON DER HEIDE,

Pianoforte, Violin and Harmony Instruction. Lessons in Ensemble Playing. Address STEINWAY HALL, New York.

C. A. CAPPA,

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

MME. CLARA BRINKERHOFF,

Prima Donna Soprano. Concerts and Oratorio. Lessons in the Art of Singing. Address 219 East 18th Street, New York.

MR. W. J. HALL,

CONCERT PIANIST, Will accept engagements for Concerts and Recitals; also a limited number of Pupils. STEINWAY HALL, New York.

ALBERT KUENZLEN,

Violin Instruction and Ensemble Playing. Residence, 738 Lexington Ave., New York.

### EMBROIDERIES and LACES.

JAMES McCREERY & CO.

Will have a Special Sale this week of Pointe d'Alize and Duchesse Laces, Flouncings, Handkerchiefs and Bridal Vells. Black Chantilly Lace Flouncings, 42 inches wide, at \$1.50 to \$1.50 per yard. Hand Run Spanish at \$5.00 to \$7.50 per yard. Real Marquise from \$7.50 to \$10.00 per yard. Chantilly Lace Netts, 48 and 54 inches wide, in Black, Cream, and all the leading Evening shades for Over Dresses and Drapery. Torchon, Medici and Florentine Laces and Insertions to match. Also a choice stock of Hamburg Embroideries in Swiss, Nainsook and Cambrie Edgings, Insertions and Flouncings. Novelties in Linen Handkerchiefs with Hemstitched, Embroidered and Colored Borders.

### ORDERS BY MAIL

from any part of the country will receive careful and prompt attention.

**Jas. McCreery & Co.**

Broadway and Eleventh Street, New York.

### Professional Cards.

MR. VICTOR HERBERT,

VIOLONCELLO VIRTUOSO, Will accept engagements for Concerts and Solo work; also a limited number of Pupils. Address 217 West 46th Street.

VOGT CONSERVATORY OF MUSIC,

No. 19 East 14th Street, New York City.

JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

HENRY STEPHEN CUTLER,

Hotel Albemarle, Boston.

MR. CHARLES KAISER,

Oratorio and Concert Tenor. Address STEINWAY HALL, New York.

MISS AUGUSTE M. FISCHER,

63 Livingstone Street, Brooklyn, or Steinway Hall. CONCERT PIANIST AND TEACHER OF THE PIANO. Graduate of the Conservatory of Music at Stuttgart and the Klindworth College of Music at Berlin.

**WILCOX AND WHITE ORGAN COMPANY**

MERIDEN, CT., U. S. A.

THE STRONGEST COMBINATION OF CAPITAL, MECHANICAL SKILL AND EXPERIENCE OF ANY ORGAN COMPANY IN THE WORLD. ORGANS UNEQUALLED FOR RAPIDITY OF ACTION VOLUME AND SWEETNESS OF TONE. SEND FOR A CATALOGUE

**M. SLATER**  
42 CORTLANDT ST., NEW YORK.

THE LEADING BAND INSTRUMENT MANUFACTURER IN THE UNITED STATES

AWARDED THE SEMI-CENTENNIAL GOLD MEDAL AT THE AMERICAN INSTITUTE FAIR, 1881

THE FIRST GOLD MEDAL SINCE THE INAUGURATION OF THE INSTITUTE

ALSO IMPORTER OF MUSICAL MERCHANDISE SEND FOR CATALOGUE AND FULL PARTICULARS OF SLATER'S BAND INSTRUMENTS, MUSIC & Etc.

TRY SLATER'S GEM, CHAMPION & ECLIPSE CORNETS

GENT. AGENT FOR ESTEY'S WORLD-KNOWN BANJOS

SLATER'S VOCAL CORNET IS PERFECTION.

DRESS-HATS, CAPS, HELMETS, PLUMES, & C.

PARAETTES MUSIC POUCHES & ETC. GUARANTEED AT REASONABLE PRICES

**T. FLAHERTY & CO.,**

DEALERS IN

**PIANOS**

AND

**ORGANS,**

225 Tremont Street, BOSTON, MASS.

**H. R. KNOPF,**

92 Third Ave., New York,

Artistic Bow and Violin Maker,

IMPORTER AND DEALER IN FINE OLD VIOLINS.

A Valuable Collection of CREMONA Instruments lately brought from Europe for sale.

PARTICULAR ATTENTION IS CALLED TO A GENUINE Joseph Guarnerius del Jesu, 1734, at \$3,000 and an Antonius Stradivarius at \$2,000.

MAKER OF THE WELL-KNOWN

KNOPF VIOLINS AND KNOPF BOWS. Artistic Repairing.

Germany. BERLIN. Hafenplatz 4.

**KLINDWORTH Conservatory of Music.**

PIANO, THEORY OF MUSIC, SINGING AND LANGUAGES.

Dr. W. LANGHANS, M. MOSZKOWSKI, TH RUFER, and other Renowned Masters.

Prospectus at the Music Stores of SCHIRMER and SCHUBERTH in New York City; DITSON and SCHMIDT in Boston.

ESTABLISHED 1867.

**CHICAGO MUSICAL COLLEGE**

Central Music Hall, CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

DO NOT BUY UNTIL SEEING THE

**New Burdett Organ List.**

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

**RELIABLE CARPENTER ORGANS.**

BRATTLEBORO, VT., U. S. A.

SEND FOR NEW CATALOGUE.

**E. P. CARPENTER COMPANY.**

# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 418.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, FEBRUARY 15, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

### BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

BRITISH AMERICAN OFFICE: Cor. Wilton Ave. and  
Yonge St., Toronto, Can.

E. L. ROBERTS, REPRESENTATIVE.

THE New York Press published the following item last Saturday:

The piano makers in the employ of Behning & Co., of Harlem, are on strike against a reduction in wages. The workmen in the other factories are paying a weekly assessment of 25 cents a week for the support of the strikers.

This statement is wrong in toto. The piano makers at Behning's are not on a strike. Eleven men struck and were discharged, and their places have since been filled. The factory is in operation as usual and the firm is very busy making a much larger percentage of pianos than during last February.

### PRESSER OF THE E-DUDE.

THEO. PRESSER, owner of the Philadelphia *E-dude*, wanted to purchase an Emerson piano. The natural supposition is that if a Philadelphian wants to purchase an Emerson piano he will call on the agent of the Emerson Piano Company in that city, Mr. James Bellak, but Presser of the *E-dude* evidently acts upon unnatural suppositions, for he wrote to the Emerson Piano Company, Boston, in a quasi-confidential style, expecting, like men of his ilk do expect, that the company would sell a piano to Philadelphia over the head of their agent. The Emerson Company politely indicated to Presser that there was only one way for him to secure an Emerson piano and that was to buy it from Mr. Bellak, the agent. This did not discourage Presser of the *E-dude*. He sought the Miller branch in Philadelphia. It happens that Mrs. Warren, the agent of the Miller piano in Waltham, Mass., is also the agent of the Emerson piano. Presser thought that by means of this combination he might secure an Emerson piano, and his instructions were to have it sent without a mark on the packing case, so that it might reach Philadelphia incog. as it were. Mrs. Warren did not combine. Then Presser sought the office of THE MUSICAL COURIER, by means of which he expected to get an Emerson piano from New York incog. He discovered, however, that business is conducted in this office on principles somewhat diametrically antagonistic to the system in vogue with the *E-dude*. It is probable that Presser has tried additional methods to get an Emerson piano. We suggest to the Hon. Ex-founder, Ex-secretary and Ex-treasurer of the M. T. N. A., to go about purchasing the Emerson piano in a direct, straightforward and honorable manner—the only manner in fact that should suggest itself to a gentleman. He will probably do violence to his own feelings

in attempting to do business that way, but as an Emerson piano cannot be bought by any other method Presser, if he really wants one, will be obliged to undergo that torture for once in his life.

### "For a Grand Piano, \$800."

WHAT in the world does David B. Hill propose to do with that grand piano which he has been placing in his official residence? He is unable to play upon it himself. Elmira people who have known him from his boyhood assert that the only thing that David can play upon is the wind instrument known as the caucous. And yet one of the items of the bouncing bill that he has generously been running up—at the public expense—for the Executive Mansion reads:

FOR A GRAND PIANO, \$800.

The David of an earlier age was accustomed to finger the wires of a harp. The Governor also is an adept at fingering wires, but not of the musical sort—his fingering of the wires is warranted to produce discord, as that tied Democratic committee will bear witness.

"For a grand piano, \$800." Mr. Hill, as everybody knows, is not a man to do anything without a distinct motive. How did he come to buy that piano? We suspect that the explanation of his conduct is just this: He has reached the conclusion that he stands no chance of beating Cleveland in the coming Democratic Presidential Convention and in his grief turns—as many unhappy persons have done in all ages—to the sweet solace of music. He is going to learn to play upon that piano without loss of time, and will heroically endeavor to forget his dislocated ambition as he renders "I Dreamt that I Dwelt in Marble Halls," "Davy's Cake is all Dough," "The Heart Bowed Down" and other airs that are popular with disappointed souls. Before this, doubtless, the Albany papers have printed some such advertisement as this:

WANTED—A competent musician who can impart proficiency in the use of a grand \$800 piano; will please call without delay at the Executive Mansion. Salary no object. An instructor that makes a specialty of music calculated to act as balm for a bruised boom preferred.

"For a grand piano, \$800." While the Governor is learning to play upon, it property in the vicinity of the Executive Mansion may depreciate in value and the signs "To Let" increase and multiply. But such drawbacks commonly attend the genesis of the mastery of the piano, and we are sure, since they are only temporary, that the owners of the real estate in question will bear them philosophically. May the Governor develop a good touch—if it corresponds with his touch in politics it will not lack a certain dexterity. And if, as is likely, he supplants his instructions on the piano with a course of singing lessons, he will have at his command two great reservoirs of consolation to draw upon if the day ever comes this year when the heavy foot of Cleveland presses hard upon his neck.

'Tis music that is best,  
It gives to sorrow rest;  
It is the dearest comfort of hurt hearts.

Pending the beginning of the Governor's music lessons he might give flexibility to his fingers by writing a much called for message explaining to the taxpayers where he got his authority to spend \$800 on a piano, and \$600 on a clock, and \$500 on a billiard table, and \$3,400 on an electrical apparatus, and \$300 on a moquette carpet, all for the use of his official residence. And the same message might also explain the precise relation which these items bear to that Jeffersonian simplicity of which in the abstract at county fairs Mr. Hill is an enthusiastic exponent.

[The above is an editorial from the New York Tribune, and, with all due respect for that excellent journal, we would like to ask what crime there is in having a piano in an executive mansion? We hold that no executive mansion is properly furnished unless it contains a good piano; in fact a good piano is a necessity in every mansion of the land.—EDITORS MUSICAL COURIER.]

### What's the Matter with Prochazka?

EVERY now and then the papers meddle with the private affairs of Mr. Von Prochazka, the genial editor of the *Keyno*. Here is the Sunday *World* again interfering in matters which are nobody's business and which should never appear in public print. That paper states:

Joseph Otto Prochazka, the music publisher of No. 1 East Fourteenth-st., who is the defendant in a divorce suit now before Referee Jacobs at No. 335 Broadway, caused yesterday the arrest of his clerk, Ludwig Dawin, and at Jefferson Market charged him with stealing six librettos valued at \$25. Dawin said he was not guilty and was held for examination on Monday. The real motive for his arrest, he said, was to get him out of the way so he wouldn't testify in Mrs. Prochazka's behalf. "As for the librettos," said Dawin, "I bought them for \$4 from Prochazka and sold them for \$5."

If the newspapers would attend to their own affairs their columns would be more interesting than they now are, filled so frequently with articles about Mr. Von Prochazka.

### Miller Organ Company.

LEBANON, PA.

OF the many industries of Lebanon, Pa., not the least is the establishment of the Miller Organ Company. The original founder is Mr. A. B. Miller, who in 1870 as a farm boy made his first organ in his leisure moments. He still owns this instrument and would under no condition part with it. He afterward contrived to make 5 more, which he advantageously sold. This was followed by the building of the first factory, 12½x14½. Gradually he increased its size till it comprises one main building four stories high, 140½x70; one pipe organ factory three stories high, 30½x30½, which was started two years ago and will in the near future be enlarged. In 1873 he formed a partnership with Mr. A. H. Miller, who is the mercantile manager, while the former gentleman remains at the head of the mechanical department. The many labor saving contrivances which he has invented are very ingenious, such as a flattener, bending machine, centre machine, boring machine with countersink, wire and brass cutter, &c. They employ seventy hands steady, most of whom own their own homes, never had a strike and still employ the first man whom they engaged at the start.

Their pipe organ department promises to be quite a feature. The last two years they built nine organs and have now three under construction. Their greatest effort in this line is the organ for the Salem Lutheran Church, of Lebanon, Pa. It has three manuals, twenty-seven speaking, full registers, six couplers, six combination pedals. Besides the regular swell organ, the choir organ is also enclosed in a swell box. Your correspondent went through the whole factory, and vouches that none but the best material and skilled (daily, not contract) labor is being employed, and that both gentlemen are courteous and obliging. All these facts combined have been recognized by the trade, so that their business is from year to year increasing. Lately the firm have also opened an elegant music store in Lebanon. They handle the Steck, Decker, Chickering, Hallett & Davis, Behning, besides small instruments and sheet music.

### Musical Merchandise.

NOTWITHSTANDING the general advance in prices on the part of the European manufacturers, Mr. H. Sonntag, 12 Park-pl., will stick to his price list of last season, and it will probably not be before next fall or even the spring of 1889 that his customers may be affected by this move of the manufacturers. It may be on account of this position taken by the firm that their spring trade has opened much brighter than in former years and that orders are pouring in to their entire satisfaction.

Mr. E. Behrend, 81 Chambers-st., reports good business and a fair spring trade. As he has many customers in Pennsylvania he is suffering from the consequences of the continuous strikes and the collections in that part are very difficult and slow. He formerly introduced a big quantity of musical boxes annually, but as so many houses have grown up in New York that make it their main business to import only these goods the competition is very strong and the margin left is decreasing from year to year. The worst feature in the trade of musical boxes is that importing houses of all kinds of goods import them, including even houses that have nothing at all to do with musical merchandise in general. The amount of business that has to be transacted is no more in a fair proportion to the profits which it should yield.

Mr. Geo. E. Brown, traveling for J. C. Haynes & Co., of Boston, is in Ohio this week.

Mr. H. R. Knopf, 92 Third-ave., who, no doubt, is the best bow maker here in New York city, has just finished four new bows, which will shortly be shipped to South America. The workmanship on these bows is excellent, and as the quality of wood is very good these bows reflect a high credit on their maker. Mr. Knopf complains that it is very hard to get good Pernambuco wood for the sticks, and any information about that matter would be very welcome to Mr. Knopf.

Among the latest additions to the trade in this city we have to mention Mr. John Tubbs, of 383 Bowery, a member of the well-known family of musical instrument repairers of London, England. Mr. Tubbs is an excellent repairer, some fine work being intrusted to his care at the present moment, including a Stradivarius and an Amati. He is also a fine bow maker.

Mr. M. Slater, the veteran dealer in musical merchandise, 82 Cortlandt-st., has not been feeling very well of late.

There is a rumor in violinist circles that recently a violinist of Boston bought a Stradivarius violin from a violin collector here in New York at the price of \$7,500. We do not believe that said price was asked nor that said price was paid, and we are sure that that report cannot be substantiated. We doubt very much if there is a word of truth in it, as far as the price is concerned.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

**STERLING  
PIANOS.**

Uprights in Latest Styles and Beautiful Designs.

FACTORIES AT DERBY, CONN.

Western Warerooms and Offices, 179 & 181 Wabash Ave., Chicago.  
New York Warerooms, 103 East Fourteenth Street.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

**JAMES & HOLMSTROM,** 233 & 235 E. Twenty-First St. NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

Grand, Upright and Squares.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



73,000

NOW IN USE.

**KRAKAUER BROS**

MANUFACTURERS OF FINE GRADE

**Upright Pianos**

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

**ISAAC I. COLE & SON,**

Manufacturers of and Dealers in

**VENEERS,**

And Importers of

**FANCY WOODS,**

425 and 427 East Eighth St., East River,

**NEW YORK.**

**JAMES BELLAK**

1129 Chestnut Street,

**PHILADELPHIA, PA.**

## THE TRADE LOUNGER.

THE Pacific Coast special of THE MUSICAL COURIER continues its big boom. It has made an immense hit in the Far West and has been read by every musical person of importance in that section. The following telegram was received at this office on Friday:

Musical Courier Office, New York:  
For Los Angeles this afternoon.

SAN FRANCISCO, February 9, 1888.

JOHN E. HALL.

Mr. Hall is covering a large section and establishing the paper firmly and opening up new connections in all the important cities and towns. Our advertisers are reaping a vast benefit from the circulation and special efforts put forth by the editors of this paper to enlarge its scope and usefulness. It requires capital, energy and a knowledge of the situation to do all this. It is exceedingly foolish for firms to advertise in papers whose editors collect in advance in order to be able to produce their various editions or numbers. How much influence or circulation can a paper have which lacks capital? None. How can editors spend money for the purpose of developing their plant when they are so penurious that they cannot bring out their regular editions unless they collect their advertising bills in advance? Ridiculous!

The trouble with the Merkel & Sons Piano Company, of St. Louis, had been anticipated some time. Confessions of judgment have been made in the Circuit Court, at St. Louis, by the company, in favor of the following persons: Phillip Goldsmith, \$3,240; Lizzie Merkel Schmidt and Winfield Schmidt, \$600; Anna and Alexander Goldsmith, \$1,150; Francis Nohl, \$642.60.

The following inquiry has come to hand:

SAVANNAH, January 30, '88.

Editors Musical Courier:

Will you kindly state if the Bay State Organ and Piano Company, Boston, manufacture pianos. I enclose their catalogue of pianos. I was under the impression that the Bay State Organ Company had failed. Is this another?

Yours truly, H. L. SCHREINER.

C. B. Hunt & Co., of Boston, who formerly made the Bay State organ, are now calling themselves "Bay State Piano and Organ Company, C. B. Hunt & Co., proprietors," and they are making organs and pianos. They have begun the manufacture of pianos in a small way, and will, no doubt, succeed if they manufacture a good piano.

In a communication to me from J. C. White & Co., dealers in pianos and organs, Newton, Kan., I find these remarks:

THE MUSICAL COURIER is a necessity for all music dealers. \*\*\* Your whacks at the stencil are showing good results, but the milk in the cocoanut has not yet been reached. All large city dealers in stencils carry also the same piano with its own name, but the customer has heard of that name and backs away from it as from smallpox. The suave dealer is quick to catch on. He too has heard that some of these did badly and, gently lifting another cover, asks the customer to look at this one—cautiously, for fear the customer has heard of this one, too. No; he is O. K., and then the adjectives are piled on. He sells for just a trifle above cost for introduction, you know, and the customer goes home with the piano.

There are many features of the stencil business that have not yet been reached by this paper. At present we are engaged in the dissemination of the principle that it is a false pretense to sell a piano the name of which does not indicate its origin. That's all for the present, and that's enough. I am averaging about twenty replies a week to inquiries about stencil pianos, all of which are sent to this office with a request not to publish them. When no such request is made I publish the letters. It is my opinion that before a great "length of while," as a stenciler called it the other day, a legal decision on the stencil piano will be rendered by a judicial authority, and then the "band will begin to play."

Boston trade, like New York trade, is not very brisk at present, although some of the firms are "ahead in orders." Among these are Vose & Sons, Hallet & Davis and the Emerson Piano Company. The New England Piano Company has its two immense factories in shape now, and Mr. Scanlan is about the busiest piano man in this country. He is doing an enormous amount of work. There will probably be a new piano case making firm at work soon in Boston. Another piano wareroom is to be opened on Tremont-st. Mr. P. H. Powers, of the Emerson Piano Company, has been ill, suffering from an attack of bronchitis. If the weather will permit he will be out this week. In the meantime his son Frederick, a most able and accomplished young gentleman, who for years was a bookkeeper in the Maverick National Bank, and Ed. Payson, the traveling man of the company, have been conducting the office affairs in a most creditable manner. Mr. Powers, Sr., who has never visited the agents of the Emerson Company,

should take a trip through the South and West as soon as he has gathered physical strength and get out of Boston during February and March. Knowing what I know I take the liberty to suggest this.

\*\*\*\*

The Ivers & Pond Piano Company, of Boston, will open a branch in Philadelphia in the spring. This system of branch houses is assuming much importance in the piano and organ trade. Behr Brothers & Co. have just opened a branch in Philadelphia. The opening of a Chickering House here in New York many years ago was the first step in that direction. William Knabe & Co. have a branch here in New York and one in Washington. Haines Brothers have a branch in Chicago and so have W. E. Wheelock & Co., as well as Albert Weber. F. G. Smith is a great believer in branch houses, his number being about twelve, distributed in Brooklyn, New York, Chicago, Philadelphia, Jersey City, Washington and Saratoga, and a few in *petto*. The Henry F. Miller & Sons Company have a branch in Philadelphia. The New England Piano Company have a branch here in New York. The Estey combination have a large number of branch houses. Lyon & Healy, of Chicago, have a branch house in Omaha, and the W. W. Kimball Company have branch houses in most of the important Western cities. D. H. Baldwin & Co.'s branches in Indianapolis, Louisville, Nashville, &c., are large establishments, and so are the branches of the Jesse French Company. Thomas Goggan & Brother, of Galveston, have branch houses in many Texas cities. Louis Grunewald, of New Orleans, has a Houston branch, and W. J. Dyer & Brother, of St. Paul, have branch houses. Charles Blasius & Sons, of Philadelphia, have branch houses in Norristown and Reading, and Sanders & Stayman, of Baltimore, in Washington and Richmond. The Richmond house of Hume, Minor & Co. have branches in Norfolk and Portsmouth, and Cluett & Sons, of Troy, have branches in Albany, Schenectady and other towns. M. Steinert & Sons, of New Haven, have branches in Boston, Providence, Newport and Cincinnati, and the John Church Company, of the latter city, also have a number of branches.

Sherman, Clay & Co. and Kohler & Chase, of San Francisco, each have many branch stores on the Pacific Coast. The Wilcox & White Company have branch houses, and so have the Smith American Organ and Piano Company and the Mason & Hamlin Company. The B. Shoninger Company, of New Haven, have a Chicago branch. The Mathushek Piano Company, of New Haven, have a New York branch, and the Sterling Company, of Derby, have a New York and a Chicago branch. Conover Brothers also have several branch houses. Carl Hofmann, of Leavenworth, has a branch, and so have the Knight & McClure Company, of Denver. Several firms in small Pennsylvania and Ohio towns have branch stores.

This feature of the piano and organ trade is developing rapidly now and finding great favor even where it is not practically adopted yet. Speaking of the Ivers & Pond Piano Company it will not be amiss to refer to the fact that this firm have one of the best and brightest retail salesmen in the person of Edward de Anguera. There is only a limited number of competent retail piano salesmen, and he is one of the number.

\*\*\*\*

I learned last week in Boston of a new *modus operandi* to impress the value of your character upon a lady you are courting. The subject, let us say, is an editor at present of a New York music trade paper, and he is generally considered a married man, although his wife has not been living with him for some years. Last year he courted a Philadelphia widow, who soon realized that it was her money he was anxious to wed. She told him so bluntly, and the fellow abused her. The letters he wrote to her, which she brought to this office, but which I did not care to publish, were curious examples of Cupid's dictations. It was strange to read the descriptions of his infatuation and the silly syllogisms he managed to draw from his hypocritical premises. We all had a good laugh at the correspondence, but, as I said before, I did not consider the individual of sufficient importance to print his love letters. It appears that he is again in love, and this time he has been asked to give references. This is a curious situation in itself. Any person of decency or imbued with manly feelings would never permit courtship to advance to such a degree without enabling the object of his passion (unless he were simply after her money) to be in doubts as to his character. However, this editor, or whatever he may be, for he has been in so many peculiar professions, does not mind a little thing

like that. He gave the lady's representative letters of introduction to several Boston piano houses, by means of which he could ascertain the music trade editor's reputation. I learned to my surprise that one piano house gave him a fair character and this house has been abused by him in the most reckless manner. This house also knew his record, and yet they told the lady's representative that the editor was a fair sample of a man. Should she marry him on the strength of this I do not see how they can reconcile their consciences with their statements.

\*\*\*\*

When it is taken into consideration that this music trade editor exchanged checks at one time, knowing, when he did it, that he had no money in bank; that he ran away in the darkness of the night; that his record is so rotten that no decent paper can afford to print it, I do not see how any piano house can, even indirectly, lead a lady on toward a matrimonial alliance with this man. However, *de gustibus non est disputandum*. Moreover, is it not curious that an individual who has dropped so low on the moral ladder that he is willing to give the names of firms who advertise with him as references to a lady whom he courts, should believe it possible that any of his moral preaching is valued as worthy of consideration? This same man tells piano manufacturers how to conduct their business affairs, and he cannot get another wife without appealing to the piano trade to give him a decent reputation. And all this A. D. 1888 in New York and Boston cities! Ye gods!

\*\*\*\*

I found the following in the New York Times:

Charles F. Chickering, one of the administrators of the estate of "miser" James H. Paine, applied to Surrogate Ransom yesterday by his counsel, Joseph H. Choate, for an order staying the further operation of an order granted by Surrogate Rollins on the last day of his term, directing Mr. Chickering and his co-administrator, Sumner E. Claggett, to pay out the \$370,000 in their hands to Mr. Paine's heirs. There are \$370,000 still unpaid. After some debate the matter was postponed. It was stated during the debate that the heirs in gratitude had once promised Mr. Chickering one-fifth of the fund in his hands, but after a time had broken the promise, and that the object of the motion is to get Mr. Chickering a larger than the statutory fee.

If ever a set of people found themselves under both moral and pecuniary obligations to anyone these heirs of miser Paine—the Claggetts, of Boston—must consider themselves in that position toward Mr. Charles F. Chickering. He was the man that saved that fortune for them; he was the man who voluntarily gave them that money, and if they promised him a fifth—of which there can be not the slightest doubt—the court should by all means enforce the promise; that is, of course, if it is within its jurisdiction. I know nothing about the law in such a case, neither am I surprised at the action of the Claggetts. I was a witness in the case myself, and learned something about their disposition.

\*\*\*\*

I know of a splendid opportunity for a man or a couple of active men to go into the piano manufacturing business and make money from the very start, and without a large capital at that. The business is established; the value of the name is, from a local point of view, very remunerative; the piano has an excellent reputation and the plant, name, stock, rented stock, &c., can all be bought at a sacrifice price. For particulars call on the Trade Lounger at this office.

\*\*\*\*

One more letter, let me add, that goes to prove how this paper is gauged by the dealer:

FORT WAYNE, Ind., February 6, 1888.

Editors Musical Courier:

Inclosed please find subscription renewal. We are very much pleased with the contents of your paper. We hope you may continue to expose the stencil fraud business. We hope the day is not far off when firms using any other names except their own on their instruments will be prosecuted.

Yours truly,

DAWSON & KARN.

The stencil fraud is sure to become so unpopular that every decent dealer will have nothing to do with it. Give us a little time and we will effect this change in the piano and organ trade of this country.

—Matthews & Kirkland, auctioneers, last Friday sold the fixtures and stock of McCaffrey's music store, No. 9 North Charles-st., Baltimore, which was occupied by Charles W. Jordan, whose failure a few weeks ago was noticed. The sale amounted to \$450. Mr. Henry McCaffrey, the original proprietor of the place, purchased the contents. He will take possession of the place after April 1, when the lease, which is held by J. F. Adams, will have expired. Mr. McCaffrey founded the business in 1852, and is well known in the sheet music trade. Mr. Alvin Talbott will still conduct the theatre ticket business at the old stand.

—It is very probable that the New England Piano Company's New York branch will remove to an extensive building on Fifth-ave. this spring, which will be reconstructed for the purposes of the company, which will then keep on stock several hundred pianos all the time.

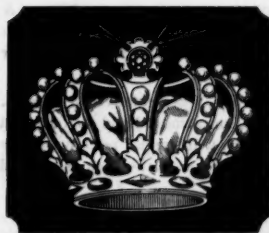


# FRANCIS BACON, PARAGON PIANOS.

(Late RAVEN &amp; BACON. Established 1789.)

19 and 21 West 22d Street, near Fifth Avenue, New York.

CHICAGO DEPOT: J. HOWARD FOOTE, 307 and 309 Wabash Avenue.



## "CROWN" ORGANS,

For Church and Parlor use.

MANUFACTURED BY

GEO. P. BENT,

281 to 289 Wabash Avenue, CHICAGO, ILL.

SEND FOR PRICES AND CIRCULARS

ESTABLISHED 1847.

## GEORGE GEMÜNDER,

—MAKER OF—

## THE WORLD-RENOWNED VIOLINS

(PUPIL OF VUILLAUME OF PARIS.)

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851.  
NEW YORK, 1853.  
PARIS, 1855.  
CHARLESTON, 1855.  
BALTIMORE, 1859.  
PARIS, 1867.  
NEW YORK, 1870.  
VIENNA, 1873.

### GREATEST SUCCESS

Wherever Exhibited.

PHILADELPHIA, 1876.  
(Not competing.)  
AMSTERDAM, 1883.  
NICE, 1883-1884.  
LONDON, 1884.  
NEW ORLEANS, 1884-1885.  
(Not competing.)  
LONDON, 1885.

NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction.

ASTORIA, N. Y.

SEND FOR CATALOGUE.

NOTE.—Not connected with any other establishment of a similar name.

## HEINR. KNAUSS' SONS,

COBLENZ ON THE RHINE.

ESTABLISHED IN 1832.

Piano &amp; Manufacturers.

## LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

## PIANOS.

WAREROOMS: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK.

## THE STORY & CLARK ORGAN,

Canal and 16th Streets, Chicago, Ill.



THE MODERN IDEAL.

The Most Perfect Organ Manufactured. It stands at the Head.  
Its Mechanism and Tone Perfect. New Styles always  
Lead. It stands Criticism and Thorough Inspection.

Agents Wanted.

Territory Exclusive.

Send for Catalogue.

## WM. ROHLFING & CO.,

—DIRECT IMPORTERS OF—

## FOREIGN \* MUSIC,

Including Edition "Peters," "Andro," and all Standard Editions.  
Publishers of Edition "Rohlfing."The Trade throughout the United States and Canada supplied at Lowest Trade Prices.  
Write for terms and Catalogues to

WM. ROHLFING &amp; CO., Milwaukee, Wis.

ESTABLISHED 1857.

## JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright  
and Square

## PIANOS.

IMPORTERS OF MUSICAL MERCHANDISE.

BAND INSTRUMENTS A SPECIALTY.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited  
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREROOMS: 156 and 158 Wabash Ave., CHICAGO.

## DAVENPORT & TREACY,

PIANO PLATES

—AND—

## PIANO HARDWARE,

444 and 446 W. Sixteenth St., New York.

## C. A. SMITH & CO.

WHOLESALE MANUFACTURERS

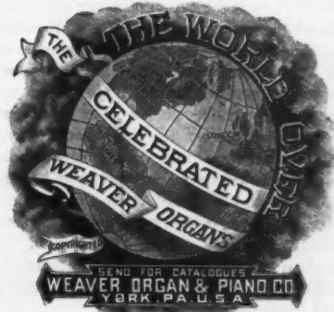
—OF—

## Upright & Pianos.

OFFICE AND FACTORY:

89 and 91 East Indiana Street

CHICAGO



## BUY THE OLD RELIABLE BRADBURY PIANO.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,  
Washington, D. C., April 7th, 1877.FREEBORN G. SMITH, Manufacturer of the  
Bradbury Piano,

Warerooms and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to  
write you that the new Bradbury upright piano  
which she ordered has been placed in the Executive  
Mansion in the private parlor—the best place in the  
house—where she receives and entertains her  
friends—where it is greatly admired by her and all  
her friends who see it. It is a remarkably  
instrument in quality of tone, finish and touch, and  
everything that goes to make it a truly first-class  
piano, and further, that it gives entire satisfaction  
in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Over 20,000 now in use.

ESTABLISHED 1854

FREEBORN G. SMITH  
BRADBURY PIANOS

F. G. SMITH, Sr.  
WAREROOMS:  
New York, 95 Fifth Ave.  
Jersey City, 43 Montgomery St.  
Washington, C. C. 1103 Penn Ave.  
Saratoga Springs, 404 N. way.

F. G. SMITH, Jr.  
WAREROOMS:  
Brooklyn, 328 Fulton St.  
" 604 A 6th Ave on St.  
" 15 Broadway, E. D.  
" 794-796 Broadway, E. D.  
Philadelphia, 1030 Arch St.

Sweetest and Best Toned Piano Made.

## San Francisco Letter.

[FROM JOHN E. HALL, MUSICAL COURIER REPRESENTATIVE.]

SAN FRANCISCO, February 6, 1888.

THIS city of the Pacific Coast, so famous for its equable climate, its mining excitements and its business prosperity, is well represented in the music trade by a score (more or less) of enterprising dealers, who, as a rule, in securing their agencies from the Eastern manufacturers, represent large territory, although a large proportion of this same territory is so sparsely settled as not to make it desirable for anyone to covet. The climate is varied, the coast being moist and a very large proportion of the interior exceedingly dry and warm—or, to express it in the forcible language of one of the dealers here, "as dry as dust six months in the year." As would naturally be supposed, this dry interior is an exceedingly hard trial on pianos, and it is found that instruments which give no trouble on the coast are very often troublesome away from it. Eastern made pianos give less cause for complaint than those which are made here, and there is considerable diversity of opinion as to the cause of this, some holding that San Francisco is too damp a climate to make pianos in, and others claiming that with the same amount of care bestowed on drying the wood there is no reason why they should not stand as well as those made elsewhere. The fact that they do not, however, stand is undeniable. Manufacturing pianos, however, is limited to a very few, and several houses who, spurred by the amount of freight charges and the time required for bringing them here, have made several hundred have ceased entirely and content themselves with the Eastern made product. There are quite a number of foreign-made instruments represented here, more probably than in any Eastern city, unless perhaps it may be New Orleans. They are said to give good satisfaction and are sold at a price quite equal to our home made article—that is, on an average, and the price here is somewhat, and in some cases very much, larger than is asked for the like quality back East. We notice, too, that more of the houses in proportion handle a diversified stock, many of them carrying heavy stocks of sheet music and all kinds of musical merchandise. By actual count there are more sheet music stores than there are in Chicago, and while there are more piano manufactories here there are a considerably smaller number of pianos produced here than there. The business is conducted on much the same plan as that prevailing in the East; that is to say, instruments are sold mostly on the installment plan and at about the same easy payments. Trade is reported as good for the past year, with a bright outlook for the present one.

The different dealers and the line of goods they carry are as follows: Messrs. Kohler & Chase, at Nos. 137 and 139 Post-st., have a store of 50 feet frontage and a depth of 125 feet. They have also branches at Portland, Ore., and in Oakland, across the bay, and represent the Decker Brothers, Ivers & Pond, J. & C. Fischer, A. B. Chase Company and the New England pianos, and the A. B. Chase Company, Mason & Hamlin and Kimball organs, and also the mechanical instruments of the Æolian Organ and Music Company. They also carry all kinds of musical merchandise and band, orchestra and sheet music.

Messrs. Sherman, Clay & Co. have a small, but finely located store at the corner of Sutter and Kearney streets, considered one of the choice locations in the city, and are running the Weber, Chickering, Sterling, Emerson and Estey pianos, the Estey organ, and carry a full line of merchandise, sheet music, &c., and are running a pipe organ factory. They will discontinue making pianos from this time forth, with the exception of a very few now under way. Mr. E. M. De Motte is in charge of the sheet music department; he is a New Yorker who will be remembered by many there.

Messrs. A. L. Bancroft & Co., or rather, as it is called at present, the music department of A. L. Bancroft & Co., have recently removed to No. 182 Post-st. Their sole line of goods at the present writing is the Knabe, Haines Brothers, C. C. Briggs and the Gilbert pianos, made by the New England Piano Company.

The Mathias Gray Company have the entire building at 206 Post-st., with the Steinway, Kranich & Bach, Gabler, Roensch (Dresden) and Pease pianos, the Burdett organs and a full line of music and musical merchandise.

The Bancroft Company, in their new History Building, have recently opened a department under the management of Mr. A. M. Benham and are selling the Behning, the Miller, Kurtzman and Stultz & Bauer pianos, and the Wilcox & White, Farrand & Votey and the Standard reed organs. They will also open a branch store in Los Angeles in the Panorama Building about the middle of this month.

In the same building, the History, and right across the hall we find Messrs. F. W. Spencer & Co., who at present are devoting their whole energy to disposing of the Conover piano and the New England and Loring & Blake organs. Mr. Spencer informs us that they also have ceased to make pianos.

Mr. Byron Mauzy, 308 to 314 Post-st., in the Union Club Building, and representing the Sohmer, Newby & Evans and Peek & Son pianos, has really the finest warerooms in the city, though somewhat off from the best business portion, with gallery on all sides, stage, footlights and a fine room for recitals. Mr. Mauzy will also add sheet music and merchandise to his business.

A new firm, about opening at 806 Market-st., is Messrs.

Jacobson & Latzer, two young and enterprising men, formerly with the Ludden & Bates house, of Savannah, Ga. Their line of goods at present will be the Jas. M. Starr & Co. pianos and the Wilcox & White organs.

Mr. A. Waldeufel, at 737 Market-st., handles only the Bechstein (Berlin) piano. Mr. C. S. Eaton, at 735 Market-st., has the Hazelton and Hemme & Long (California) pianos, the Worcester and Tabor organs, musical merchandise and sheet music and is also operating a branch store at Pasadena. Mr. W. G. Badger, 17 Post-st., is representing the Hallet, Davis & Co. piano and a line of organs. Mr. Zeno Mauvais, at 749 Market-st., represents Decker & Son, Hallett & Comston, Keller and Marshall & Wendell pianos and Dyer & Hughes organs and carries also a large stock of sheet music and merchandise.

Messrs. Benjamin Curtaz, No. 20 O'Farrell-st., carry the Steck, Vose, Kroeger, Bradbury, S. G. Chickering and the Schwechten (Berlin) pianos and the Smith American organs.

The manufacturers are the T. M. Antisell Company, Seventh and Market streets, who also are representing the Shoninger piano; Messrs. Statham & Co., at 1322 Market-st.; Mr. S. H. Long, corner of Clay and Polk streets, making the Hemme & Long piano; Mr. Robert Fay, at 1727 Mission-st.; Mr. J. E. Galigher, at 907 Mission-st., and Mr. C. C. Hornung, 917 Mission-st., and we have been surprised to find that they are trying to manufacture a good piano here and are succeeding remarkably well, although the number made by all the manufacturers together cuts but a small figure in the number of instruments disposed of. I forgot to mention Mr. Adolph Bruenn among the manufacturers who make good instruments, across the bay, in Oakland.

## Chicago Items.

R. C. JONES, Nevada, Mo., music dealer, has sold out.

De Arnold & Doherty, Creston, Ia., musical instruments, chattel mortgage, \$370.80.

C. A. Elmendorf, Creston, Ia., musical instruments, has sold out to De Arnold & Doherty.

The Merkel & Sons Piano Company, St. Louis, Mo., confessed judgments aggregating \$5,632.

William E. Wheelock, Lawson and Mason, the entire Wheelock firm, are here and have hired a small store on State-st., near Jackson.

Wheelock and Bradbury both took stores on Wabash-ave., and are now satisfied that State-st. is the retail street.

F. G. Smith moves on to State-st. March 1.

The B. Shoninger Company were lucky in selecting their store on State-st. It is one of the best locations in the city. They have done a fine business from the start, and to-day they are one of the most popular music houses in Chicago.

Gertrude Magee sued E. R. Walker on Wednesday in Judge Altgeld's court in trover for \$600 for taking a piano. She says a man to whom she was engaged, named Sherman, gave it to her. He subsequently committed suicide. While she was attending his funeral at Milwaukee Walker came with men and truck and took the piano away, notwithstanding the protests of her mother. Walker has a release of all claim to the piano executed by the plaintiff. She says she was induced to sign it by Sherman, not knowing what it was.—*Chicago Tribune*, February 9.

Mc. E. S. Votey, of Farrand & Votey, organ manufacturers, Detroit, Mich., was in town Wednesday.

W. J. Dyer, of Dyer Brothers, St. Paul, Minn., has been in town.

F. W. Bailey, of the Æolian Organ and Music Company, of New York, has been spending a week here, and has succeeded in getting Messrs. Lyon & Healy to take the agency for the company's instruments, in consequence of which the company will close their branch on Wabash-ave. Louis C. Fuchs, the manager of the branch, will be connected with Messrs. Lyon & Healy in the interest of the automatic organs.

## Trade Notes.

—James Bellak has sold over 6,000 Burdett organs in Philadelphia.

—Mr. Otto Wessell, who has been indisposed, is all right and about again.

—Mr. P. J. Gildemeester, of Chickering & Sons, left for Chicago last Friday.

—Mr. Charles Bobzin, of the Detroit Music Company, was in Boston last Saturday.

—Col. Julius Estey and family, of Brattleboro, were in Boston on Friday to attend a Hofmann concert.

—We had the pleasure of a call from H. P. Mowry, who represents the A. B. Chase Company, of Norwalk, Ohio, on the road.

—Mr. C. C. Briggs, Jr., of Boston, contemplates making an extensive Western trip or sending a traveling man out in a few days.

—The factory of Augustus Baus & Co. is closed, probably on account of the legal proceedings that have recently interfered with the proposed sale of the effects.

—The great fire at Erard's piano factory in Paris, the news of which was cabled to this country, turns out to have been a "small fry" after all, only 4 pianos and some wood having been destroyed.

—Schlechter & Henry, of Reading, have dissolved partnership, Mr. Schlechter continuing.

—We would not be surprised if the assignee of Woodward & Brown would pay 50 and more cents on the dollar.

—Mr. Hawkins, of the Smith American Organ and Piano Company's London branch, is expected here in the spring.

—Mr. Benjamin Starr, of James M. Starr & Co., Richmond, Ind., has just returned to the factory after a successful Southern business trip.

—Mr. Charles C. Mellor, of Mellor & Hoene, Pittsburgh has begun the writing of a "Te Deum" for production at Calvary Episcopal Church on Easter Sunday, says the *Bulletin* of that city.

—Southern dealers should correspond with the Wilcox & White Organ Company, Meriden, Conn., as they have something that will please them and particularly adapted to their market.

—Mr. E. W. Tyler, the Boston representative of Messrs. Wm. Knabe & Co., Baltimore, has arranged and published an appendix to the Knabe catalogue with special reference to the New England and Boston testimonials. It is a handsome and valuable brochure.

—The building, corner of Broadway and North Ferry-st., Albany, known as the McCammon piano manufactory, was sold at auction on the 3d under a decree of foreclosure. The assessed value is \$29,800. Lansing Hotelling was the purchaser for \$7,500, subject to incumbrances amounting to \$20,841, with accrued interest.

—A thief broke a glass in the show window of the store of Charles Voight, musical instrument dealer, at 225 North Fifth street, Philadelphia, on Tuesday night, and stole two violins, a banjo and seven violin bows, valued at \$80. Mr. Voight should not leave valuable violins and bows in the window over night. Probably he will not hereafter.

—S. W. Raudenbush, formerly with the Kimball Company, of Chicago, has opened a piano and organ wareroom at 65 East Third-st., St. Paul, Minn., and advertises that he represents the "Miller, Steck, Sohmer and Sterling pianos and Story & Clark and Sterling organs." This would indicate that the Century Piano and Organ Company has lost the agency of the Sohmer and the Steck pianos.

—At the last sitting of the Berlin Society of Musical Artists, a Mr. Koster exhibited a new pedaller for attachment to the piano. The peculiarity of this invention is that the performer operates with the heels instead of, principally, with the point of the foot, thus, according to Mr. Koster, saving himself fatigue. It appears that surgical opinion is, for some reason or other, opposed to the innovation.

—The following card has been issued by the Alfred Meinberg Company, the Weber agents at Omaha:

We take great pleasure in calling your attention to the enclosed announcement from Mr. Stephens, who is too favorably known to the musical public of Omaha to need any further introduction at our hands.

Being actively interested in our firm, patrons can rely on the very best service, and where it is desired will tune pianos by the year at special rates.

Very respectfully,

ALFRED MEINBERG COMPANY.

Mr. Stephens is known as a thorough tuner and repairer.

—In the report which has recently been issued concerning our trade with Japan it would seem that in the £4,000,000 worth of exports which left this country for the land of the Mikado during the past year no less than £36,000 was included under the head of musical instruments. There is some speculation rife as to the nature of these instruments, for it is well known that European imports are in many branches of manufacture driving the native products out of the market, and the intelligent Jap will, no doubt, prefer a Broadwood "grand" to a "biwa" or a "sami-sen," if fashionable Japanese society will set the example.—*London World*.

## THE CELEBRATED LETTER

—OF—

ADELINA PATTI

—TO—

MESSRS. HAINES BROS.

CRAIG-Y-NOS CASTLE,

YSTRADGYNLAIS (Swansea Valley), SOUTH WALES.

Messrs. Haines Bros.:

The Upright Pianoforte you shipped to me has arrived in perfect condition at the Castle, and I must say I never heard one with such lovely tones. Each time that I use it I am the more surprised and pleased with it. Until I became acquainted with your instruments I believed it an impossibility to find such pure quality and volume of tone in any instrument but the Concert Grand. Assuring you of my delight with my Piano, and with sentiments of distinguished regard, believe me,

Your sincere friend,

ADELINA PATTI.



**WESSELL, NICKEL & GROSS**GRAND, SQUARE  
and UPRIGHT**Pianoforte Actions,**

ONE GRADE ONLY.

455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET  
—NEW YORK—**G. W. SEAVERNS & SON,**

MANUFACTURERS OF

**Square, Grand & Upright Piano Actions,**

113 BROADWAY, CAMBRIDGEPORT, MASS.

**C. REINWARTH,**  
**PIANOFORTE STRINGS,**

114 East 14th St., New York.

**JACOB DOLL,**  
—MANUFACTURER OF—  
**Piano Strings and Desks,**  
**SAWED AND ENGRAVED PANELS,**  
Nos. 402, 406 & 408 East 30th St., New York.**EMERSON**Finest Tone. Best Work and  
Material Guaranteed.**PIANOS.**More than 45,000 Sold. Every  
Piano Fully Warranted.

SEND FOR CATALOGUE.

**EMERSON PIANO COMPANY,**

Wareroom, No. 146 A Tremont Street,

BOSTON, MASS.

**SOUNDING BOARDS, WREST PLANK, Etc.****L. F. HEPBURN & CO.,** 444 BROOME STREET, NEW YORK  
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

**BILLION'S FRENCH HAND FULLED HAMMER FELTS.****HAZELTON BROTHERS,**

THOROUGHLY FIRST-CLASS

**PIANOS**

IN EVERY RESPECT.

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK.

ESTABLISHED 1851.

**VOSE & SONS,****Piano Manufacturers,**

No. 170 TREMONT STREET, BOSTON, MASS.

**HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT,

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro  
Abt, Paulus, Tiliens, Heilbron and Germany's  
Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 44 East Fourteenth Street, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**WATERLOO  
ORGANS**

ARE NOTED FOR

Unequaled Quality of Tone,  
Superior Design and Finish of Cases,  
Durability.  
They Pump one-half easier than any  
other Organ made.

SIX OCTAVES A SPECIALTY.

For Prices and Catalogues, address

**MALCOLM LOVE & CO.,**  
WATERLOO, N. Y.**NEWBY & EVANS'****Upright Pianos**ARE DURABLE AND WELL FINISHED  
INSTRUMENTS.

PRICES MODERATE.

Factory, 528 W. 43d Street,  
NEW YORK.**IVERS & POND  
PIANOS**

—UNEXCELLED IN—

Beauty of Tone,  
Elegance of Finish,  
Thoroughness of Construction.

WAREROOMS:

181 &amp; 182 Tremont Street, Boston.

FACTORIES:

Albany &amp; Main Sts., Cambridgeport

THE  
**John Friedrich Violins**

are the best  
Modern Instruments

Superior to all  
others in tone and finish

PROMINENT ARTISTS  
highly recommend this firm for  
Artistic Repairing

For information & Price List address  
**JOHN FRIEDRICH & BRO.,**  
VIOLIN MAKERS.  
IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS  
Cooper Institute New York.


**C. A. GEROLD,**

—MANUFACTURER OF—

**GRAND, SQUARE and UPRIGHT PIANOS,**

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONL,  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. De LA COVA,  
Mr. CHAS. De JANON

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBISCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

## KURTZMAN

### PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

## KRANICH & BACH

Grand, Square and Upright

### PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.  
Factory, from 233 to 245 E. 23d St., New York.

ESTABLISHED 1847.

## SAMUEL PIERCE,

READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

### Organ Pipes

The very best made in every respect.

A specialty made of furnishing the Highest Class VOICED WORK, both Flue and Reed, and ARTISTIC DECORATION OF FRONT PIPES. Is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &c.

## KNABE

Grand, Square and Upright

### PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALLED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS

WM. KNABE & CO.

WAREROOMS:

No. 112 Fifth Avenue New York.

817 Market Space, Washington, D. C.

204 & 206 W. Baltimore St., Baltimore.

## PIANOS

Gold and Silver Medals at the World's Expositions of Amsterdam and Antwerp.

PRICES

VERY LOW

Pianos Warranted.

EXPORT.

L. MOERS & CO.  
BERLIN, GERMANY.

Highest Award at New Orleans Exposition, 1885.

## BEHR BROTHERS & CO.

— MANUFACTURERS OF —

### UPRIGHT PIANOS,

With Patent Harmonic Scale, Patent Cylinder Top, Patent Finger Guard, Patent Steel Action Frame, Patent Endwood Stringbridge, Patent Touch Regulator, and

— PATENT PIANO MUFFLER —

The last reduces the tone to a mere Pianissimo, and saves wear of the Piano.

WAREHOUSES: 15 East 14th Street, New York.  
1299 Chestnut St., Philadelphia.

FACTORY AND OFFICE: 292 to 298 11th Avenue, NEW YORK.



## TH. MANN & CO.,

BIELEFELD, GERMANY,

### Upright & Grand Pianos.

PATENT BRIDGE AND TUNING APPARATUS.

Endorsed by Reinecke, Stavenhagen, Scharwenka, Anna Bock, Eugene D'Albert and other leading Artists.



## THE A. B. CHASE CO.,

NORWALK, OHIO,

— MANUFACTURERS OF BOTH —

### Pianos & Organs,

JUSTLY CELEBRATED FOR

SUPERIOR TONE QUALITY, RESPONSIVE ACTION, PERFECT WORKMANSHIP, FINE FINISH AND GREAT DURABILITY.

For Prices and Territory address the Manufacturers.

## M. P. MÖLLER PIPE ORGAN CO.,

HAGERSTOWN, MD.,

— MANUFACTURERS OF —

PIPE AND REED ORGANS OF THE HIGHEST GRADE,

FROM SMALL PARLOR PIPE TO THE LARGEST CHURCH AND CONCERT ORGANS.

Organists and Agents please send for Catalogue and References.



## C. N. STIMPSON,

MANUFACTURER OF

### Carved Piano Legs,

LYRES and TRUSSES for Upright Pianos, large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

## BRAMBACH & CO.

MANUFACTURERS OF

### PIANO-FORTES,

12 East 17th Street,  
Between Fifth Avenue & Broadway, NEW YORK.

## SPOFFORD & CO.,

Piano Action and Organ Hardware,

DOLGEVILLE, N. Y.

## W. H. BUSH & CO.,



WAREHOUSES: 243-245 East Chicago Avenue;

FACTORY: 51-53-55 Pearson Street,

AGENTS WANTED.

CHICAGO ILL.

## F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.



# PACKARD ORGAN. FORT WAYNE ORGAN CO.,

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO

FORT WAYNE, IND.

## ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1864. —

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 23d St., New York.

ALL our Pianos have our patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and November, 1875, and our Uprights have our patent metallic action frame, cast in one piece, patented May, 1877, and March, 1878 which has caused them to be pronounced by competent judges,

THE BEST PIANOS MANUFACTURED.

### BABY GRAND.

THE SMALLEST GRAND  
PIANO MADE.

Remarkable for powerful sympathetic  
tone, pliable action and absolute dura-  
bility

### GEO. STECK & CO.

GRAND, SQUARE AND UPRIGHT

### PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

### LITTLE GIANT

THE SMALLEST UPRIGHT  
PIANO MADE.

Containing all improvements, com-  
bined with great strength and volumi-  
nous tone, adapted for Schools, Flats  
and Small Apartments.

### JARDINE & SON

ORGAN BUILDERS,

318 &amp; 320 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:  
Fifth Avenue Cathedral, N.Y.,  
4 manuals; St. George's Ch.,  
N.Y., 4; St. Paul's M. E. Ch.,  
N.Y., 4; Fifth Avenue Pres.  
Ch., N.Y., 3; Brooklyn Tab-  
ernacle, 4; First Presbyterian,  
Philadelphia, 3; Trinity Ch.,  
San Francisco, 3; Christ Ch.,  
New Orleans, 3; and Pitts-  
burgh R.C. Cathedral, 4.

### WEGMAN & HENNING,

Piano Manufacturers.

All our instruments contain the full iron frame with  
the patent tuning pin. The greatest invention of the  
age; any radical changes in the climate, heat or  
dampness cannot affect the standing in tune of our  
instruments, and therefore we challenge the world  
that ours will excel any other.

AUBURN, N. Y.

### THE "MILLER" ORGAN

Is the Best and Most Salable  
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT RE-  
PRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



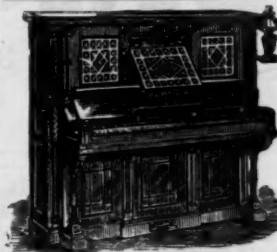
### STULTZ & BAUER,

— MANUFACTURERS OF —

Upright and Square

### PIANOS.

Factory and Warerooms, 338 and 340 East 31st Street, New York.



### CONOVER BROS.

MANUFACTURERS OF

### UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists  
and salesmen, are our Patent Action, Patent Metal Action Rail  
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.  
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,  
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of  
San Francisco, and many others.

400 &amp; 402 West Fourteenth Street, and 37, 39, 41, 43 &amp; 45 Ninth Avenue, NEW YORK.

### ZEITZER & WINKELMANN,

### PIANOS,

BRAUNSCHWEIG, GERMANY,

Uprights and Grands.

AMERICAN SYSTEM OF CONSTRU-  
TION. CHEAP PRICES AND  
BEST WORKMANSHIP.

ESTABLISHED IN 1866.

### DYER & HUGHES,

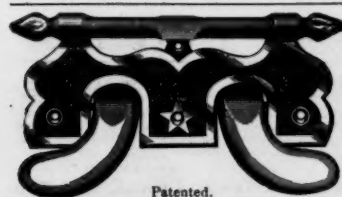
Manufacturers of First-Class

### ORGANS,

FOXCRIFT, ME.

Send and get our New  
Catalogue. New and  
Elegant Designs  
Just Out.

Where we are not repre-  
sented, should be pleased to  
open correspondence in re-  
gard to the Agency.



Patented.

### R. W. TANNER & SON,

No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

### PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &amp;c.

Nickel-Plating, Bronzing and Japanning. Fine Gray and  
Malleable Iron Castings. All kinds of Piano Bolts  
constantly on hand.

### STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

### PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.

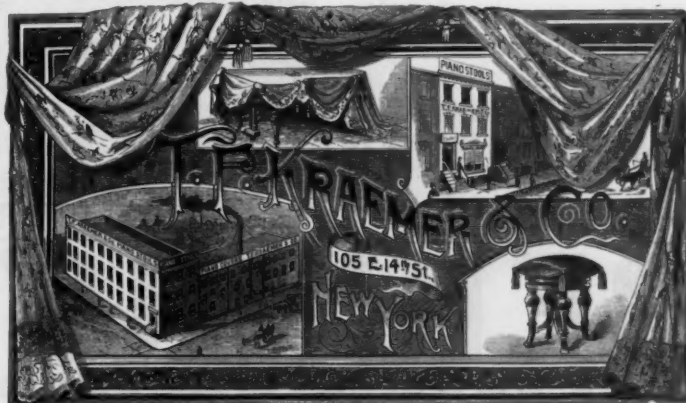
### OPERA PIANO.

The Best Piano in the Market.

### PEEK & SON, Manufacturers,

Special Terms and Prices to Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.



Manufacturers of PIANO STOOLS and MUSIC RACKS; Domestic and Imported Piano  
Covers and Scarfs. Fitted Grand and Upright Covers, Rubber and Fleece Covers, Ware-  
room and Road Covers of every description. Artists' Busts, and Embroidered Flags and  
Banners for Musical Societies.

FACTORIES IN STEINWAY, LONG ISLAND CITY.

Warerooms, 105 East Fourteenth St., near Steinway Hall, New York.

P. O. BOX 2920. SEND FOR ILLUSTRATED CATALOGUE. LOWEST PRICES.

### E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and  
Finish, as well as in Volume, Purity and Sweetness of Tone.

### Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

# STEINWAY ESTEY

## Grand, Square and Upright PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,  
Long Island City, opposite 120th Street, New York City.

## ORGANS

WITHOUT a successful rival on the Globe, either in Design, Material or Workmanship. The results already accomplished in Tone Effects are marvelous. Greater strides in this direction during the last two years than ever before.

**ESTEY ORGAN CO.**

Brattleboro, Vt., U. S. A.

## PIANOS.

THE good name and fame of the **ESTEY ORGAN** have been borne out most fully by the **PIANO**. At one bound it was in the front rank, and the demand for a new, first-class Piano is rapidly centring in this establishment.

**ESTEY PIANO CO.**

New York City, U. S. A.

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

## C. C. BRICCS & CO.

Upright, Square and Grand Pianos.

5 APPLETON STREET, BOSTON, MASS. | NEW YORK WAREROOMS: 74 FIFTH AVENUE.

## ALFRED DOLCE,



Philadelphia, 1876.



Vienna, 1873.



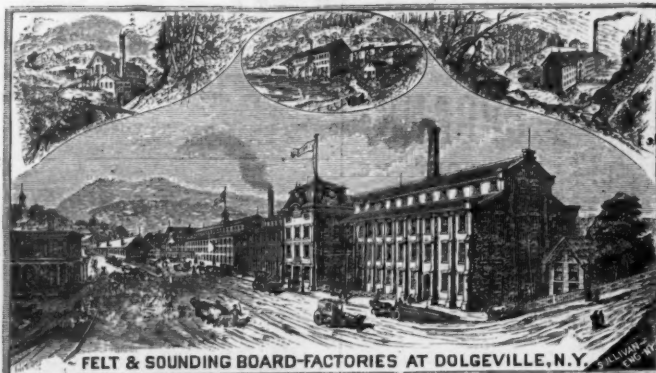
Paris, 1875.

FELT AND SOUNDING-BOARD WORKS:  
DOLGEVILLE, N. Y.

SAW MILLS:

DOLGEVILLE, OTTER LAKE, PORT  
LEYDEN, LEIPZIG, N. Y.

**PIANO ORGAN**



FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N. Y.

**MATERIALS,**

122 EAST THIRTEENTH STREET, NEW YORK.

## 'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

**BEHNING & SON.**

## BENT PIANOS, UPRIGHT AND SQUARE.

R. M. BENT & CO., Manufacturers, being permanently located in their new Factory, are prepared to place additional agencies. Prices low. Write for Illustrated Catalogue.  
MANUFACTORY AND WAREHOUSES:  
BENT'S TEMPLE OF MUSIC, 767 and 769 Tenth Avenue, and 500 to 506 West 52d Street, New York.

## JAMES M. STARR & CO.

— MANUFACTURERS OF THE —

## STARR PIANO,

Offer to the Trade a PIANO worthy of trial and consideration.

SEND FOR CATALOGUE AND PRICES TO THE MANUFACTURERS.

**RICHMOND, INDIANA.**

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.



